

Dec. 1 • No. 107 • \$2.50 (\$3.50 in Canada)

AMAZING HEROES



From the Master Himself . . .



ILLUSTRATION: MURRAY CLOSE; ART: BOB FETTER/ONYX

JONNY QUEST

by

DOUG
WILDEY

Comico Poster Series #1
Shipping December 5, 1986

from COMICO THE COMIC COMPANY

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INFORMATION CENTER



OUR COVER: Is it Revenge Master? Not! Sorry or Revenge Master! Sure! If I can cover him a page! Peter was the good guy. This is the good. © 1986 Kevin Eastman and Peter Laird. It's Peter Laird and Kevin Eastman. T

'Mazing Series

By Andy Mangels

I guess I wish for another thirty years, with friends like you guys." It wish I just had one more year with these guys. The characters in *Mazing Man* are quirky, diverse, and so dang friendly that I immediately fell in love upon reading the first issue. They were family by the time I met.

Maybe that's what *Mazing Man* was: a wish of the living of family. Oates described it as a "sit-com." *Mazing Man* was to do what the *Cooby Show* did so well: While humorous stories used to be a large staple of publishing houses, the last few years have yielded little more than parody attempts to fill the humor gap. Whatever these good points, comics such as *Archie*, *Lois*, *Snoopy*, *Magnum*, *Mickey*, *Walt*, and the more "top of mainstream" animal books all provide wit and spirit of the comic genre. *Read humor was hard to find until King 1982.*

Both *Brinkley* and Stephen DeStefano had apparently been working on the *Mazing Man* project for three years prior to its premiere. *Knights* was DC's first comic *Mazing* and a comic writer of the '70s. He was known by younger readers mainly for his DC stories, "Ask the Answer Man," which appeared in DC comics at the time "70s and 80s." *Brinkley*, *DeStefano* was a novelist, having had only one magazine running strip on DC's *Five* *Major* *Shoppers* at a professional level. Thus *Mazing Man* was one widely looked forward to by the fan press or the fans, all of whom found that opportunities can be discovered.

"*Mazing Man* itself was a C. B. character. The not-quite-dashing figure acquired his secret identity upon discovering an abandoned golden bellows with all "M" on it. He was more likely to represent a person satisfied by having the title slip over him than by actually taking him. One of *Man's* motivations

was that they found comic book writers needed *David Fox*. *DeStefano* was prone to wishing a lot and being to write otherwise comic book scripts for his comic, *DeStefano*. *DeStefano's* sister, K. P. *DeStefano* a divorcee with no talent for attracting "Mr. Right" was their roommate. Their daughter's laughter, *DeStefano*, *DeStefano*, a teacher, *DeStefano*, often proved why *DeStefano* and *DeStefano* were not of style. The final main members of the cast were a young married couple, *Eddie* and *Brinkley*, *DeStefano*, whose presence for each other usually came out after their fight.

"*Mazing Man* was a comic that, like all good humor, was not afraid to tackle serious issues as well as the more easily composed, instant targets. When the Comics Code Authority objected to a storyline involving, over-hill, *Mazing Man* pulled the code out, rather than knock it over. *Brinkley* and *Eddie's* love lights seemed taken straight from *Tom*, but their "relationship" life was just as realistic. *Brinkley* once even showed a peepshow down *Eddie's* pants to read for order in the street. One of the more impressive scenes of the series was one in which *Brinkley* and K. P. talked frankly about divorce, men, and the other. *Brinkley* had almost had the comic before. The cost did not seem afraid to tackle an adult manner any subject that came up, whether it was drinking, sex, or real life crime, occasional affairs, or even war's blow!

"*Mazing Man* #2 stands up to the rest of the series wonderfully, so we suffer through *DeStefano* *Brinkley's* mad life crisis and the changes he, like all of us, eventually has to come life. Thus we're treated to *DeStefano* *Brinkley's* battles, where the love and caring between the characters and their careers show through on good nights. K. P. gets drunk, *DeStefano* breaks the news that *Brinkley* and *Eddie* are expecting a child for her, "a boy in the vein," is *DeStefano*, and *Man* drops the bellows color. All in all, a very satisfying discovery for *DeStefano*, but the best comic at the period one at the end whereas *Man* is given *DeStefano* but *Man* gives out a snapshot. The last two pages occupying the final chapters,

and presentation of the series are the perfect ending, or a ending in itself.

Which begs the question—how did the series of the last issue come about? Here's specifically, why was there a dear love at all?

Most fell the comic failed because of its "kiddie" look. *DeStefano* drew *Mazing Man* in a cartoon, yet realistic style. The *DeStefano* drawing was good, probably failed because it was too good, that the average fan could not handle something so intelligent as their reading material. Surely any *DeStefano* fan would have been led by the second page; there were simply no light series. It certainly could not have failed because of lack of publicity, as both *Brinkley* made sure there was one hour at all almost every DC comic doing to run *Brinkley's* writing and *DeStefano's* art appeared over the run of the series—something considering how good the book was in the first place.

Whatever the reason, we have finally reached the end of the monthly series, though DC has tentatively announced a *Mazing Man Special* for 1987, giving hope to many fans out there. *Mazing Man* #2 will be best maintained for its cover, a pair illustration of *Mazing Man* and the *Dark Knight* dynamic duo by *Frank Miller*, *Lyne Verley*, and *Stephen DeStefano*. Ironically, since the fan's *Dark Knight* collection will be complete without this, and since *Mazing Man* a great run in its life, it will probably be a high-point "that" book within months. It's a shame DC couldn't have put this cover on the book line or five months ago when it could have backed up sales. But that's the way the business of comics is.

Maybe *Mazing Man* isn't as literary as *Watchmen* or as powerful as any of *Kobayashi* or down by a fan favorite like *Star Wars* or *Star Trek*, but the book was good in a way hard to describe. It made you feel good, and, just maybe, it let you know you had a friend. The last issue in *Mazing Man* #2 about says it all: "In this crazy world, we all need a friend."
Goodbye, *Brinkley* and *Eddie*, and I hope to see you again some day to those of you who never gave him a chance—cheer on you. ■

THE JAM
URBAN ADVENTURE

The City Has a Heart.
The City Has a Soul.
The City Has a Friend.

The JAM Special No. 1
On Sale in December

Coming Bi-Monthly From

The JAM No. 1
On Sale in February

MATRIX GRAPHIC SERIES



**INDUSTRY HELD
HOSTAGE:**

41

Black-And-White Parody Comics
Now On The Stand!

READER SURVEY

WIN A YEAR'S SUBSCRIPTION TO AMAZING HEROES!

We'd like to know what you think about Amazing Heroes. Fill out this form (or a photocopy) and send to:

AMAZING HEROES READER SURVEY
4358 Corwell Road
Aurora, GA 91301

Winner will be selected by random drawing and will be awarded either a one-year subscription to Amazing Heroes or, if already a subscriber, a one-year extension to his current subscription. All questions must be answered for contestant to qualify. All entries must be received by **January 1, 1987**.

Name _____

Address _____

City _____ State _____ Zip _____

Age _____ How long have you been reading comics? _____

Approximately how many comics a month do you buy? _____

What other magazines about comics do you read? *The Comics Buyer's Guide? The Comics Journal?* Others? _____

What other non-comics related magazines do you read? _____

What other hobbies or interests do you have? _____

Reviews, News Histories, 10 Of A Kind, 2-Page Spread, Perspective, Firstlook, Information Center, Letters—all of these are regular features in AH. Which is your least favorite? _____

Which one do you enjoy most? _____

Which hero or feature would you most like to see a special issue devoted to? _____

Name some comics pros you'd like to see an interview in the near future _____

Of all working comics professionals, whose name do you most wish you knew how to pronounce? _____

Don't you wish you had friends at Marvel and DC so you got lots of free stuff like we do? _____

Do you lay awake nights and wonder how the Batman movie is coming along? _____

Are you happy now that Krypton's gone? _____ Really? _____

SPECIAL BONUS QUESTION: Start at lowering the price to 35 cents, what's the first thing you would do if you were made editor of Amazing Heroes tomorrow? I know there's no way we're not going to get a million smart-aleck answers to this one, but we'd really like to know, so get your teeth and get serious. Thanks.

TO COVER SUBSCRIPTIONS, we'd like to know that there are purchase necessary for this contest. If you really want to win, cut and fill out your magazine or photocopy this page, send the answers to your questions on a piece of 8 1/2" x 11" paper to the above address and consider yourself entered. Easy fun.

THEY COME FROM ALL WALKS OF LIFE.
THEY COULD BE YOU OR YOUR BEST FRIEND.



© 1986 James D. Hudnall, David Lloyd

ESPERS

BY JAMES D. HUDNALL
AND
DAVID LLOYD
—FROM ECLIPSE
COMICS

NEWS

DC's upscale Dollar Comics debut

In January DC Comics will be introducing an upscale imprint for some of its comics. **DOUG MOENCH**, **GENE COLAN** and **STEVE MITCHELL**'s second of *The Spectre* will be the first to showcase the new Dollar Comics format, which boasts 32 pages of Manila paper printed by offset press at **Ronald's Printing** (the company who prints Marvel's Epic

Cross) and DC's deluxe direct-only titles. "We search for the right format for each comic we publish," says DC Executive Vice President **PALL LENTZ**, "recognizing that different genres, artists, and characters need their own special treatment." More DC titles will follow as *The Spectre's* Dollar Instapage is set.

First introduces new artist on Sable

Beginning with *Jon Sable, Private Eye* #46, new artist **MIKE MANZINI** will take over the artistic reins on **MIKE GRELL**'s long-running series. Grell himself had illustrated every Sable, except for the pencilled by **FREDERICK HUNT** (Sable is now busy doing *Empire*, which premieres in January this Fall as a Dollar title). Manzini was discovered at the 1985 Chicago Convention, when he brought his portfolio to the Fiera Comics table.

According to Fiera, this will free up Grell's time so he can begin work on a *Jon Sable* graphic novel. Grell will also continue to provide covers for the series.

OTHER FIERA NEWS: **GERALD FORDEN** is the latest Marvel EG in action; his work can be seen in #31, the following month, **JACKSON GURDE** does the honors, and there it's time for the return of **STEVE BALE**. *Savage* #32 by the way, features a "Life of Sable" by author **EDMUND CALMEID**. **CHUCK REDDICK** into *Rage* #32 and pencils #32. Two others have just pitched at Fiera in December: Marvel comics **SAM GRAMMER** (on **BILL GUZMAN**'s pencils on the "Empire" book) and **FRANK FOSTER** (on **SAL TRAINO**'s pencils on **HOWARD BENDER**'s pencils on the third issue of *Ghostbusters*). **PALL ABRAMS** is the latest artist on the *Shadow* covers, picking up with #6. And Fiera promises that *American Place* #46 will feature the last Bob Violence story ever.



Art Adams and Bob Burden to produce Gumby book for Comico

Having **Garth** **BOB BURDEN** is teaming up with Marvel artist **ART ADAMS** to produce the *Gumby* Special for Comico. "I think if **BOB LINDHOLM** were still alive, he would want me to be doing this," Burden said. "It's this story can only bring this crazy world



of men just a little closer together and for a moment, I'll be a very happy man." "It must have to do this," Adams commented, "but I'll do it anyway." **Gandy** and **Poley** are two artists who illustrated the early *Empire* (previously *Comic*) and *Empire* (previously *Empire*). They are graphicists and metaphysical figures of modern culture. **Jon Sable** and **Empire**. "The *Gandy* Special will feature all pages of full color story and art and is scheduled for a summer '87 release. It will have a cover price of \$2.50. "I would love to see if Poley would do this way."

OTHER COMICO NEWS: Writer **LAWRENCE SCHICK** and artist **DELL TREMPER** will be producing a three-issue *Fathom* mini-series under the supervision of *Empire*'s creative **BILL WELLS** (**WELLS**, **MOON**) will be featured in *Bill* and **GABRIEL MUNIZ** will be helping **MARV ENNER** plus the *Space* *Special*. Writer **MARSHALL FOLLEN** and artist **MELT CRONIN** (and penciller **MARCO LUKER**) on *Bookend*, *The Marvel* *Sage* with #6.

New from Kitchen: Xenozoic Tales

Kitchen Sink will be adding a new black-and-white science fiction title to its reprinting roster as *Xenozoic*, which MARK SCHULTZ's *Scorcher* title debut.

Scorcher Tale explores the world of a 300-year-old future where all signs of history have been allowed to merge into one.

Schultz is a structure to the same as *Behd*, his artwork, and the "Xenozoic" story itself, will premiere in the December *Death Battle #5*.

Scorcher Tale will run 32 black-and-white pages for \$2.00.

OTHER NEWS: In addition to the "Xenozoic" story mentioned above, *Death Battle #5* will include work by STEVE STRASS, and KEN-

NETH WESTFIELD and DAN REER. The following issue, on sale in February, will include stories by COMIC ARTIST Guide columnist ROBERT INGERSOLL and RAND HOLMES, as well as stories by NICK BLONK, MICHAEL VERHALL, and ANDREW DEATH BATTLE by the way, goes from \$1.95 to \$2.00 in December, as do the *Scorcher*.

Scorcher Tale, and *Arrow Five* (another Kitchen Sink story, which will be set with CHESTER BROWN, J.D. KING, MARK HANSEN, SKIP WILLIAMSON, DREW FREDMAN, SCOTTED COLE, and REED WALKER & KATE MORLEY. The story is a painting by WILL BILDER.

Steve Canyon #1 is a 56-page special, starting for \$4.95. *



Man-Frog on way from Mad Dog

Mad Dog Graphics' third new title will be *Man-Frog*, created and drawn by THOMAS YERWELL. It will be joined by its *Man-Frog* Special collectible JOHN WOODLEY, as well as its first set to be chosen.

Man-Frog, episodes of which were originally published in *Wrestle Night* magazine, chronicles the exploits of a group of subterranean. Ted will himself describe the series as "The *Andy Griffith* Show if *Andy* had been the bearded lady and *Opie* were the dog faced boy."

Man-Frog will be a monthly, 32-page book, it will be scheduled after an order is placed by the title. *

R.A.K. News

R.A.K. Comics, best known for *Thunderbolt*, will be releasing new comic projects in November.

Thunderbolt, owned by ROBERT KRANZ and BOB PRINCE, stars a lone hero battling the forces of evil in 2000 A.D. (the back-up "Night of the Galaxy" by EM BRONK, features a deformed champion of justice and good who protects the streets of a city "lost in his delirious, searching for his hidden humanity."

Rain 'N' Gators ("Blast") casts a brave little lizard-man and his companion, a lot of fiery mutations brewed, who are "locked into a forced symbiosis with a set of mutant apillians."

Like *Thunderbolt*, each of these runs 28 pages and sells for \$1.75. *

Renegade distributes new 3-D title

Three-D named RAY 2026 has announced that he will begin publishing a regular monthly 3-D comic (started the 3-D Zone) in February 1987. Renegade will be distributing the title, which will feature 3-D collections of classic material by artists such as WALLACE WOOD, BASH WOODRUFF, and CHUCK BROWN. The title will sell for \$2.50, and the first issue will showcase a rare graphic novel by Wood.

In other 3-D news, Stan, Inc. of Los Angeles has announced its *Raygun* comic series due up in SD by June. Drawn by STEVE GRACE, the professional comic depicts various comic-book genres (science, superhero, jungle, horror), and is available through Renegade Press. *



Two more Alan Moore collections

In addition to the *Third Metal Zone* volume and the D.P. and *Quack's Guide to Life* volumes coming later in '86, Stan Books will be releasing two more ALAN MOORE's collected collections around the new year.

Finalist issues and *Shocking Fantasy* collect Moore's *Shocking Fantasy* stories from the pages of the March weekly 2000 A.D. series include *SHOCK*, *SHOCKING*, *SHOCKING*, *SHOCKING*, and *SHOCKING* (with KEVIN O'NEILL, who narrated some covers for both).

Shocking Fantasy runs 75 pages and sells for \$3.95, it ships in December. *Finalist* runs 60 pages and sells for \$3.50, and ships a month later. *

High Hopes: Comics from new publishers

All comics listed here are 32-page black-and-white titles unless otherwise indicated.

The Adventures of R.A.C. (American Comics) is a fantasy comic drawn by EM FUSCHINO and written by PETERSON, THOMAS PRINCE, and PAUL MARSHIN. It premieres in December and costs \$1.95 for the black-and-white pages.

Capit of the Baby Monster (Starline Comics) stars an apocalyptic created by BOB SCOTT (Steve Johnson's most prominent on the *Starline* series *Lotus Leaf*). This one's 32 pages for 36 pages under a reader order, and the creator is RIC SLAVO.

Dark Dimensions (Darkline Comics) features a "psycho-warrior" created by PAZ GUERRILLI, "The Dark Angel." The title also features a parody of the *Star Wars* "Dark Knights" by CHARLES WAGNER, and comic book up features with work by RICHARD LINDY and newswriter MARTY EDWARDS.

The new ship in October, with a second issue on the way in December.

Dragon Lanes (Northern Lights Publishing) features seven *Dragon Lanes* adventures created in 1986. *Dragon Lanes* (1986) is the reader and reprinted, with REEVE KATWANA. It's monthly comic debuts in December, and will cost \$1.75.

Renegade (Renegade Press) features a collection of reprints and first light to re-release the collection (title that holds their last issue). It's written and drawn by CHAD MILLER, with some assistance from (DAVE LEWIS) and TIM WOLAN KEVIN HOWLAN created the *Renegade* (title) and KERRY GAMBLE drew the first issue. Cover price, \$1.75.

Zoltarcom and the *Hard* (Tyrant Toys Productions) is a novel 400-page book featuring a *Hard* goddess and a wandering warrior, written and drawn by ZOLTARCOMA and TERRY SCHUTZLING. This one also premieres in December and runs \$1.75, it will be released on a monthly schedule. *

Scary stuff from Arrow Comics

Arrow Comics has announced its fourth title, *Deadworld*, a horror comic starring seven young people who have survived a worldwide biological and most battle members.

Deadworld by The *Realists* (TERRY KEAR and drawn by JOHN LOCKE, the black and white comic) premieres in October, just in time for Halloween, and will be released on a quarterly schedule thereafter. *Deadworld* will also be releasing an anthology title called *Space Florida*, as well as a replacement soap-opera reprint *Remembrance*. *

Eclipse puts out 3 new albums

Eclipse will be releasing the American edition of a series of European-produced albums starring *Zoltarcom*, the black-and-white (collectible) features KATALIN and written by MARCELLI, the first 64-page volume will be released in a \$6.95 softcover edition and a \$2.95 micro. Also shipping in December is the 128-page *Scorcher* (collectible) graphic album, reporting the *Scorcher* (JONASBERG ANDERSON) into series, and an 88-page album reporting the adventures of MICHAEL O'NEILL and FRANK SPINER (Photo *Scorcher*).

When the lights go out . . .

GRENDIEL



GRENDIEL



GRENDIEL



there you will find her.

GRENDIEL™



A new monthly comic from
Comico The Comic Company.

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coming DISTRACTIONS

DEC. 1-15

AARDVARK ONE INTERNATIONAL

□ PUMA BLUES #2

A futuristic story about alien reptilian
monsters.
Story: Stephen Murphy
Art: Muelzer Zull
\$2.95 (black and white comic, ships in Dec.)

AARDVARK-VAMPIRE

□ CENSUS THE AARDVARK #93

Story/Art/Color: Dave Slin
Backgrounds: Oshford
\$2.95 (black and white comic, ships 1/8/93)

ACE COMICS

□ ADVENTURES OF SPENDER SPOCK #6

Special Golden Age Christmas reprints
Story/Art: Jack Bradbury
\$2.75 (black and white comic, ships in Dec.)

□ THE ADVENTURES OF SPENDER SPOCK

Story: Rockwell & Lawrence
Art: Oshford & Egan
\$2.95 (black and white comic, ships 1/8/93)

□ AMAZING COMICS PREMIERS #1

Story: Richard & Lawrence
Art: Oshford & Egan
\$2.95 (black and white comic, ships 1/8/93)

□ DAMON MADE #1

The Whizzer's 250th anniversary special
Story: Stuart Kaplan
Art: Russ Heath
\$2.95 (black and white comic, ships 1/8/93)

ADVENTURE PUBLICATIONS

□ ADVENTURES #0

Story: Brian Borchers
Art: Scott Butler
\$2.95 (black and white comic, ships in Dec.)

AIRCEL

□ BARBARA #2

Story: Pat Maloney
Art: Larry Blair
\$2.95 (black and white comic, ships in Dec.)

□ STARK: FUTURE #7

Story: Gordon Geary
Art: Hacks & McIlwain
\$2.95 (black and white comic, ships in Dec.)

□ WERLOCK FIVE #2

Story: Gordon Geary
Art: Derek Rossiter
\$2.95 (black and white comic, ships in Dec.)

AMAZING COMICS

□ AMAZING COMICS PREMIERS #1

Story: Roger McKenzie
Art: Johnson & Striker
\$2.95 (black and white comic, ships in Dec.)

□ WABBIT WAMPAGE #1

Based on the popular 1980s playing
game.
Story/Art: Stephen Saitlow
\$2.95 (black and white comic, ships in Dec.)

□ EDUQUANTS #6

Enter the New Humans.
Story: David Lawrence
Art: Wilhelmy
\$2.95 (black and white comic, ships 1/8/93)

□ THE NEW HUMAN #1

A special from Ed Lawrence
Story: David Lawrence
Art: Len & Sowers
\$2.95 (black and white comic, ships in Dec.)

□ SUN FLAMERS CHRISTMAS SPECIAL #1

The classic, short strip, reprinted and
reformatted page by page.
Story: Roger McKenzie
Art: John Sowers and James
\$2.95 (black and white comic, ships in Dec.)

□ TALES OF THE SUN BUNNERS #3

Picking up the classic.
Story: Roger McKenzie
Art: Johnson & Striker
\$2.95 (black and white comic, ships in Dec.)

□ WABBIT WAMPAGE #1

Based on the popular 1980s playing
game.
Story/Art: Stephen Saitlow
\$2.95 (black and white comic, ships in Dec.)

AMERICAN COMICS

□ FEMFORCE #6

A look at John Wayne and his
Pardner.
Story: Bob Mack
Art: Robert Weber
\$2.95 (color comic, ships in Dec.)

□ GREAT AMERICAN WESTERN #1

Just what it says.
\$2.95 (color comic, ships in Dec.)

□ NIGHTVEL #7

The destruction of the Galaxy.
Story: Bob Mack
Art: Robert Weber
\$2.95 (color comic, ships in Dec.)

□ INDEPENDENT WHITE HEAT #1

A short story special.
Story: Ed Dublin
Art: Sadowski & Beck
\$2.95 (color comic, ships in Dec.)

APPLE COMICS

□ ELFGHOST EDGE AT BLUE MOUNTAIN #2



Devotions today is featured!
 Bruce Jones
 Co-Editor
 Rick Post
 Editor
 Joe Simon
 Editor
 (All illustrations unless noted are by DC)



▶ SNAKEBITE #5
 "Lizard Queen"
 Cover: Don Jackson
 Story: Brian Bales
 Art: Gene Sletting
 "A Fire Handed Hero"
 Story: Brian Bales
 Art: Gene Sletting
 "The Dark"
 Story: Mark Stacker
 Art: Drew Hempel
 (All illustrations unless noted are by DC)

▶ SPACE ARK #3
 "The Sacred Cosmos of Matter, who was born to be damned," says Steve Noyes.
 Story: Steve Noyes
 Art: (All illustrations unless noted are by DC)
▶ THUNDERBUNKY #4
 A space battle to Earth's doorstep
 Story: Mark Stacker
 Art: Bonnie Joplin
 (All illustrations unless noted are by DC)

▶ UNDISCOVERED ISLE #5
 The battle and LARSONE take an attack on an uncharted island
 Story: Lee Davis
 Art: Michael Todd
 Cover: P. Craig Russell
 (All illustrations unless noted are by DC)



ARROW COMICS

▶ TALES FROM THE ARROWVERSE

Mt. Olympus, Olympus and more
 Part 1
 Guy Sardo
 (All illustrations unless noted are by DC)

BLACKBIRD

▶ HEROES #5

Starting a three-issue storyline titled "Tales of Olympus"
 Story: (All illustrations unless noted are by DC)

▶ KONGRA: LEGACY OF THE BLOOD #1

These gods know Mark West
 Story: Mark Stacker
 Art: Lee Marziano
 (All illustrations unless noted are by DC)

BLACKSTONE

▶ ALIEN DUCKINGS #2

A 50-state battle with a surprise ending
 Story: CDR MacGillivray
 Art: Andy Lee
 (All illustrations unless noted are by DC)

▶ KIDMO MAN #1

Special publisher: The Justice Society
 Story: Jeff Bonavent
 Art: (All illustrations unless noted are by DC)

▶ COOL-BLOODED CHAMPION COMMAND

William DeGroot of Dr. President's Quest
 Story: (All illustrations unless noted are by DC)

▶ DICK TRACY MONTHLY #8

Featuring "My in Me, Dope"
 Story: (All illustrations unless noted are by DC)

▶ BREAK-OUT ON INKANT (EARTH'S #)

Blackstone continues to push their job
 Story: Ben Chin
 Art: Fred Hempel
 (All illustrations unless noted are by DC)

▶ HANDED VICE #5

Handy Ben and Power are temporarily displaced from the force
 Story: (All illustrations unless noted are by DC)

▶ JERRY IGGY'S GOLDEN FEATURES #5

Featuring more adventure material from the original "Six"
 (All illustrations unless noted are by DC)

▶ LARVIN' GAS #5

Paradise, Paradise, Paradise
 (All illustrations unless noted are by DC)

▶ LITTLE HERO IN SLIMBLAND-3-D #1

Pageants of the Great-Ocean City, and



A return to the adventures of
 Story: (All illustrations unless noted are by DC)

▶ NERVOLITE #5 #5

The continuation of "Tales adventure in the 20th century"
 Story: (All illustrations unless noted are by DC)

▶ REVOLVING DOORS #2

Dapper comes up a demon that feeds on his soul
 Story: (All illustrations unless noted are by DC)

▶ ROADKILL #3

Special issue: A futuristic roadster
 Story: (All illustrations unless noted are by DC)

▶ TALES OF THE JACKALOPE #5

Guest appearance by Henry of Hammer Hill
 Story: (All illustrations unless noted are by DC)

▶ TRUSTED SQUADRON OF THE PURPLE SAIT #2

Featuring with the job series
 Story: (All illustrations unless noted are by DC)

B-MOVIE COMICS

▶ B-MOVIE PRESENTS... #4

Four issues
 Story: (All illustrations unless noted are by DC)

DARK HORSE COMICS

▶ BORED THE BEAR #4

"The Bear of Soar"
 Story: (All illustrations unless noted are by DC)

▶ BORED THE BEAR #5

"Where Was the Dump Thing?"
 Story: (All illustrations unless noted are by DC)

DC COMICS

▶ BATMAN #88

The third chapter of "Batman: Year One"
 Story: (All illustrations unless noted are by DC)

▶ BLUE BUSTLE #17

"The Stars in the Night—Just Blue Bustle in the middle"
 Story: (All illustrations unless noted are by DC)

▶ BLUE BUSTLE #18

"The Stars in the Night—Just Blue Bustle in the middle"
 Story: (All illustrations unless noted are by DC)

▶ STAR TREE #17

Alvin adventures begin
 Story: (All illustrations unless noted are by DC)

▶ STAR TREE WHO'S WHO #2

From Meta-World to the future
 Story: (All illustrations unless noted are by DC)

▶ SUPERMAN #4

Superman starts the search of Metropolis
 Story: (All illustrations unless noted are by DC)

▶ SWORN #4

Last issue: Jason the Demon, and Meta—and one still not known
 Story: (All illustrations unless noted are by DC)

▶ ELECTRIC WARRIOR #12

The new Electric Warrior confronts the forces within his own organization
 Story: (All illustrations unless noted are by DC)

▶ FURY OF FIRESTONE #5

The return of Superhero's old foe, the Phoenix
 Story: (All illustrations unless noted are by DC)

▶ JUSTICE LEAGUE OF AMERICA #265

Legends of the past and last issue
 Story: (All illustrations unless noted are by DC)

▶ LEGION OF SUPER-HEROES #35

The Legion battles against the forces of the future
 Story: (All illustrations unless noted are by DC)

▶ LITTLE HERO IN SLIMBLAND-3-D #1

Pageants of the Great-Ocean City, and

▶ ARROYO #1

The story of Ben, Arroyo's boy
 Story: (All illustrations unless noted are by DC)



An
 (All illustrations unless noted are by DC)

▶ AIRBOY #2

Special look at World War II
 Story: (All illustrations unless noted are by DC)

▶ ALIEN ENCOUNTERS #12

Four stories including an intergalactic
 Story: (All illustrations unless noted are by DC)

▶ THE DREAMERY #1

The story of Andy, a young boy who
 Story: (All illustrations unless noted are by DC)

▶ QUANTUM-SIZE SUPER-HEROES #2

Guest by Bill McEwen, Jr. Williams
 Story: (All illustrations unless noted are by DC)

▶ HAWKMAN INDEX #2

Special of Ben
 Story: (All illustrations unless noted are by DC)

▶ LESSEN #3

Legion members, members, legends, and a Superman
 Story: (All illustrations unless noted are by DC)



▶ THE OUTDOORS #12

Stories and the Outdoors high Edition
 Story: (All illustrations unless noted are by DC)

▶ SECRET ORIGINS #2

The story of fighting the Power
 Story: (All illustrations unless noted are by DC)

▶ SOL ROCK #45

Dark combat: combat of the home
 Story: (All illustrations unless noted are by DC)

▶ STAR TREE #17

Alvin adventures begin
 Story: (All illustrations unless noted are by DC)

▶ STAR TREE WHO'S WHO #2

From Meta-World to the future
 Story: (All illustrations unless noted are by DC)

▶ SUPERMAN #4

Superman starts the search of Metropolis
 Story: (All illustrations unless noted are by DC)

▶ SWORN #4

Last issue: Jason the Demon, and Meta—
 Story: (All illustrations unless noted are by DC)

▶ TALES OF THE TREN TITANS #75

The marriage of Starfire returns
 Story: (All illustrations unless noted are by DC)

▶ VIGILANTE #42

Big steps an international white slavery
 Story: (All illustrations unless noted are by DC)

▶ WADSWORTH #12

New Chapter and Spectra spring
 Story: (All illustrations unless noted are by DC)

▶ WONDER WOMAN #5

Diana faces the job
 Story: (All illustrations unless noted are by DC)

▶ WOLFE #1

The story of Ben, Arroyo's boy
 Story: (All illustrations unless noted are by DC)

▶ ARROYO #1

The story of Ben, Arroyo's boy
 Story: (All illustrations unless noted are by DC)

MR. MONSTER #7

The Old Man Lurch
Story: **Edmond & Fawcett**
Art: **Edmond & Fawcett**
\$1.75 color comic, issue 10/82

NEW NAME #5

The Name Never goes to the ground.
Story: **Wesley & Tompkins**
Art: **Wesley & Tompkins**
\$1.75 color comic, issue 10/82

SCOUT #14

The Sky Patrol's parents are involved.
Storyline: **Timothy Truman**
Plot: **Timothy Truman**
Story: **Timothy Truman**
Art: **Phil Henry**
\$1.75 color comic, issue 10/82

PHOEBE ZELT-GEIST**PHOEBE ZELT-GEIST #7**

All 12 episodes of the period detective drama.
Story: **Michael O'Donoghue**
Art: **Frank Springer**
\$1.75 black-and-white comic, issue 10/82

COMPACT NOVELS GRAPHIC ALBUM

After decades of the Superman stories.
Story: **Bruce Jones**
Art: **Bruce Anderson**
\$1.95 black-and-white paperback, through one graphic album, issue 10/82

ZOOHYERS #12

The Zoo Patrol are taking towards the surface of the Moon.
Storyline: **Jim Salter**
Art: **Jim Salter**
\$1.75 black-and-white comic, issue 10/82

ZORRO GRAPHIC ALBUM

Compton's favorite adventures.
Story: **Michael**
Art: **Walt Kelly**
\$1.95 black-and-white paperback, through one graphic album, issue 10/82

ETERNITY COMICS**THE MIGHTY BITES #2**

Characters, one paragraph short tonight.
New, there's an original idea, huh?
Story: **John Kupper**
Art: **Timothy**
\$1.00 paperback comic, issue 10/82

MILK #2**Only Girls, Part 2!**

Story: **Randall & Fawcett**
Art: **Fawcett & Richardson**
\$1.00 black-and-white comic, issue 10/82

FEIGN OF THE DRAGON-LOSER #2

London opens to grips with the real world of his day.
Story: **Randall & Fawcett**
Art: **Fawcett & Richardson**
\$1.00 black-and-white comic, issue 10/82

**SHANGHAI #1**

A tale of passion and the high seas.
Story: **Ray**
Art: **Super**
\$1.00 black-and-white comic, issue 10/82

WARRIORS #2

Lead from Earth by forces beyond their understanding.
Story: **Richard Lacy**
Art: **Richard & Wherry**
\$1.00 color comic, issue 10/82

FANTASPIRITS BOOKS**ADVENTURES OF CAPTAIN JACK #7**

Heroin introduces her boyfriend to the underworld.
Storyline: **Mike Rossini**
Art: **Mike Rossini**
\$1.00 black-and-white comic, issue 10/82

CRITTERS #11

A double-sized issue introducing that Great's Utopia, Kibbles, Freddie Miller & Stuff, and other features from the last year of Collins.
\$1.25 original black-and-white comic, issue 10/82

DOG BOY #1

The comic's first full, complete story.
Storyline: **Steve Lutz**
Art: **Steve Lutz**
\$1.00 black-and-white comic, issue 10/82

FLESH & BONES #1

Back to the days of '64.
Story: **Jim Street**
Art: **Debra Fugère**
Plot: **The Buffalo Sage**
Story: **Alan Woods**

**DOG BOY #1**

All color comic, issue 10/82

PATIENCE DREAMS #3

Germany and Mexico, hand-to-hand with humans to overthrow the Mad Emperor's empire.
Art: **Matt Hensler**
\$1.00 black-and-white comic, issue 10/82

FANTASY GENERAL**CODE NAME: TORNAWY #2**

The job begins as the Torname attempt to get a message to the Earth.
Story: **Scott Feasey**
Art: **Scott Feasey**
\$1.00 color comic, issue 10/82

PETITE COUSIN #1

A tale of love, machines and the Trojan Industries.
Storyline: **Scott Feasey**
Art: **Scott Feasey**
\$1.00 color comic, issue 10/82

TERMINATE #2

Los and Gary try their experimental new.
Story: **Tom Searcase**
Art: **Tom Searcase**
\$1.00 color comic, issue 10/82

TIME WARRIORS #2

Alerts, high adventure, and explosive new.
Story: **Grant Feasey**
Art: **Wes & Peter**
\$1.00 color comic, issue 10/82

TIME WARRIORS #3

Same here.
Story: **Grant Feasey**
Art: **Wes & Peter**
\$1.00 color comic, issue 10/82

FIRST COMICS**AMERICAN FLAGG #39**

Reuben joins the Redcoats.
Story: **Alan Cullerton**
Art: **Budger & Entella**
\$1.25 color comic, issue 10/82

THE DANGER #22

Reuben joins the Redcoats.
Story: **Alan Cullerton**
Art: **Budger & Entella**
\$1.25 color comic, issue 10/82

**DYNAMO JOE #8**

Joe 1 gets into action against the enemy.
Story: **Phil Apple**
Art: **Doug Rice**
\$1.00 the start of 'Compass'

SHOOTERS #2

Based on Flanders' own personal notes.
Story: **Hilary Stone**
Art: **Samuel & Peppert**
\$1.00 color comic, issue 10/82

SPINACK #22

Spinack's unique talents put his magazine into all hands.
Story: **John Olander**
Art: **Tom Menden**
\$1.00 in Manhattan for story

THE RUBES REVIEW #2

More humor.
Story: **Leigh Rubin**
Art: **Phil W**
\$1.25 black-and-white comic, issue 10/82

**NEWS #31**

News of the world's most important events which they take the time to follow.
Story: **Mike Daron**
Art: **Richard & Sedrick**
Plot: a new 'Chameleon' adventure.
Story: **Mike Daron**
Art: **Mark A. Barnes**
\$1.75 color comic, issue 10/82

WHISPER #2

Whisper starts for the first episode against the enemy.
Story: **Steven Good**
Art: **Steve Straight**
\$1.25 color comic, issue 10/82

FRAGMENTS WEST**FRANK THE UNKNOWN #2**

Introduces a character named 'Frank'.
Story: **Phil W**
\$1.00 black-and-white comic, issue 10/82

PEWQUIN & PENICILLIN #2

Special appearance for 'Lumpy' 'Lumpy' 'Lumpy'.
Story: **Phil W**
Art: **Phil W**
\$1.25 black-and-white comic, issue 10/82

**THE RUBES REVIEW #2**

More humor.
Story: **Leigh Rubin**
Art: **Phil W**
\$1.25 black-and-white comic, issue 10/82

GLADSTONE COMICS**GONALD DUCK COMICS GIBSET #2**

56 pages of Donald Duck.
\$1.00 plus postage (issue 10/82, never used as 10/82)

SOFT COMICS**CHROME #2**

More fun in Brighton Glass and why it

Small Machine (issue 10/82)

Story: **Peter R. Sells**
Art: **James & Shalor**
\$1.00 color comic, issue 10/82

THE SATURDAY KNIGHTS #9

Exciting times up.
Story: **Jack Hammer**
Art: **Art, Chris & Foster**
\$1.00 color comic, issue 10/82

**BATTLE TO THE DEATH #1**

A glorified tale of a warrior against a high enemy. Full for everyone.
Story: **John Apple**
Art: **John Apple**
\$1.00 black-and-white comic, issue 10/82

BLACKBERRY #1

The journey of the Blackberry: a path with a good teacher.
Story: **James Justice**
Art: **P. Jenkins & E. Matthews**
\$1.00 black-and-white comic, issue 10/82

WINDOLADE #1

A tale of a spirit world—and one who brings it.
Story: **Gregory Tamm**
Art: **Eric Tamm**
\$1.00 black-and-white comic, issue 10/82

KITCHEN SINK PRESS**ALLEN FIRE #1**

One of the stars of the Western Belt, a tale that marks the entrance in search of collections.
Story: **Anthony F. Smith**
Art: **Eric Tamm**
\$1.00 black-and-white comic, issue 10/82

DEATH RATTLE #2

Featuring tales by Steve Blass, Robert Ingraham, Sam Stern, Jason, and others.
\$1.00 black-and-white comic, issue 10/82

THE SPIRIT #2

More fun spirit review.
Art: **Phil W**
\$1.00 black-and-white comic, issue 10/82

MARVEL COMICS

ALPHA FLIGHT #5

The team of Superboy Plus, Phantom Girl, Invisible Kid, and the others. #5 (12 pages) \$1.00 (US) (12 pages) \$1.00 (US)

AMAZING SPIDER-MAN #2

According to the schematics, it's the first of the Gang War. Does Spidey really work with the villainess? Story by Alan Caproni. Art by John Romita Jr. (12 pages) \$1.00 (US) (12 pages) \$1.00 (US)

AVENGERS INDEX #1

Covers 1-10. #1 #1. Cover 11 by George Odgers. (12 pages) \$1.00 (US) (12 pages) \$1.00 (US)

AVENGERS VS. THE 4-ARM

Source: Aided. Villains in Earth and his 4-armed wife. Story by Howard Chaykin. Art by Howard Chaykin. (12 pages) \$1.00 (US) (12 pages) \$1.00 (US)

CAPTAIN AMERICA #28

Following Capt. in the jungle, the Duke. Story by Mark Gruenwald. Art by Steve Meyers. (12 pages) \$1.00 (US) (12 pages) \$1.00 (US)

COMBAT MAN #3

Combat Man steps in to help the Hulk. Story by K. James & Tolan. Art by K. James & Tolan. (12 pages) \$1.00 (US) (12 pages) \$1.00 (US)

DAREDEVIL #31

A Christmas tale featuring a villain who kills. Story by Ann Nocenti. Art by Syd Mead. (12 pages) \$1.00 (US) (12 pages) \$1.00 (US)

FANTASY FOUR VS. THE

GIEN #2
The FF discover whether or not the Dr. Doom can stay free. Story by Chris Claremont. Art by Doug Summers. (12 pages) \$1.00 (US) (12 pages) \$1.00 (US)

KILLER ANGELS #1

The FF discover whether or not the Dr. Doom can stay free. Story by Chris Claremont. Art by Doug Summers. (12 pages) \$1.00 (US) (12 pages) \$1.00 (US)

BL-JOE SPECIAL MISHONS

#4
Joseph's story in this issue. Story by Steve Meyers. Art by Steve Meyers. (12 pages) \$1.00 (US) (12 pages) \$1.00 (US)

BL-JOE VS. TRANS-

FORMERS #1
Showdown between the Joes, the Transformers, Cobra, and the Decepticons. Story by Mike Rogge.

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#22
"The Wilson" featuring Spider-Man and the Kingpin. Story by John Layman. Art by John Layman. (12 pages) \$1.00 (US) (12 pages) \$1.00 (US)

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Substituting Thor, Quasar, Kid Flash, and Phantom Stranger. Story by Greg Sautman. Art by Greg Sautman. (12 pages) \$1.00 (US) (12 pages) \$1.00 (US)

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NEW MUTANTS #3

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MOONSHADOW #1

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Wild things. Story by John DeStefano. Art by John DeStefano. (12 pages) \$1.00 (US) (12 pages) \$1.00 (US)

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Wild things. Story by John DeStefano. Art by John DeStefano. (12 pages) \$1.00 (US) (12 pages) \$1.00 (US)

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CRACK-BUSTERS #2

Introduces you to a new TV Crack Com
Stars: Michael Lohari
#2 (1982) (Blackhawk) comic, shape in bag

CRYPTIC TALES #1

An anthology of horror
Stories: The Weak
#1 (1982) (Blackhawk) comic, shape in bag

**SECRETS OF DRAGON
COMICS #5**

Look out
#5 (1982) (Blackhawk) comic, shape in bag

SILVERWOLF COMICS**DRAGON QUEST #1**

Dragon's a dragon who battles with the
Red and of all dragon warriors
Stars: Silver & Vigil
#1 (1982) (Blackhawk) comic, shape in bag

THE DRAGONHORN #4

The Dragonhorns led into a state of
middle darkness
Stars: Silver & Power
#4 (1982) (Blackhawk) comic, shape in bag

KIT NINJA #5

Kit Ninja continues Shadow over the
beast's secrets
Stars: Arnie & Star
#5 (1982) (Blackhawk) comic, shape in bag

GRIPS #4

Great team on two occasions
Stars: Kitchler & Silver
#4 (1982) (Blackhawk) comic, shape in bag

STECH #1

STECH 2000 featured in a 10-part
Story: Neil Thompson
#1 (1982) (Blackhawk) comic, shape in bag

**SLAVE LABOR
GRAPHS****BRANDS #2**

Brands finally speaks in 'In A Pain
Basted Toss'
Stars: Jim
#2 (1982) (Blackhawk) comic, shape in bag

SAMURAI PENDING #6

Samurai Pending
Stars: Dan Nish
#6 (1982) (Blackhawk) comic, shape in bag

STEELDRAGON PRESS**CAPTAIN CONSPIRACY #4**

The capture of the ultimate potential
Secret
Story: W.D. Sheldahl
#4 (1982) (Blackhawk) comic, shape in bag

END STUDIOS**TROLLERS #5**

We learn more about Trolls and
Story: J. Beckwith & P. H. H.
#5 (1982) (Blackhawk) comic, shape in bag

U.S. COMICS**BLACKMOON #2**

'Horn For a Day'
Stars: James Hobb
#2 (1982) (Blackhawk) comic, shape in bag

THOSE CRAZY PICKERS #1

Play outside of the world of end
Story: James Hobb
#1 (1982) (Blackhawk) comic, shape in bag

FACTORY PRODUCTIONS**KOMODO AND THE**

DEFIANTS #2
The production of just the Comand
Story: Chris Edmonds
#2 (1982) (Blackhawk) comic, shape in bag

IMAGE ONE #4

Personas of Wip
Story: Robert Clapham
#4 (1982) (Blackhawk) comic, shape in bag

SARKEN #5

Spide returns to America
Story: Frank
#5 (1982) (Blackhawk) comic, shape in bag

WONDER**LUNATIC PRINCE #1**

Superheroes on the edge
Stars: Francesco & Lawrence
#1 (1982) (Blackhawk) comic, shape in bag

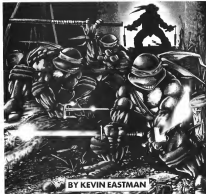
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Teenage Mutant Ninja Turtles: © 1984/85 Comics • Teenage Mutant Ninja Turtles: © 1984 Mirage Studios.



TURTLE

BOYS .



Not only are these boys hot, they're getting hotter all the time. They're Kevin Eastman and Peter Laird, and they've taken the comic industry by storm. Their Teenage Mutant Ninja Turtles. Originally no more than a parody of Frank Miller's *Roadie*, *Turtles* has achieved an unprecedented level of success in the eleven sales months since its remarkably short life. Not only is the book the best-selling "Independent" comic—no other non-Marvel/GC title is even in the same ballpark—but the *Turtles* have spawned the most successful toy series, three-dimensional miniatures, and *How To Draw The Turtles* publications. And, they've even made the *Teenage Mutant Ninja Turtles* comic the focus of the '80s studio war over the Teenage Mutant Ninja Turtles Training Manual in a regular series.

We tried to talk to these guys, but we said, "no" and "disagree!" Thom Powers is equal with Eastman and Laird about their past, their future projects, and their plans for the future. This interview was conducted in real time and transcribed by Powers. —APR

APR: Could you fill me in on your academic background, what you were doing before the *Turtles*, and how you know each other?

PETER LAIRD: I went to the University of Massachusetts from 1973 to 1976. After that, I was a freelance illustrator and did editorial illustrations. I met Kevin in 1973 as a result of him raising money for a magazine with some of his work in it.

APR: How was working on comics at that time?

LAIRD: No, I was a great comic fan. I didn't look to do it, though I had done a few self-publishing things like non-comics and actually went down to Marvel's offices once and was shown the deal, basically. Comics were always something I wanted to do, I just hadn't found the right combination of circumstances yet.

KEVIN EASTMAN: I went to a couple of different schools for about a year. On my own, I couldn't afford to do much more than that, trying

By Thom Powers

to keep up with text and so on. The Internet writing and drawing are my main chores and nothing comes to my mind. I started Cover Wave and Read Comics' guidelines when they were still in print and we started working on projects together. Now I signed out from the Turtles.

LAIR: Can you still advocate the creation of the Turtles?

LAIR: Well, we had to discuss my own. But Kevin said if we can't have one, then why not three, so we did a drawing of four with different weapons. We had a drawing of the four turtles on the cover of Teen. That's it. I said, "If they're turtles, why not 'The Gang' instead of 'The Turtles'?"

LAIR: Why are you so into the whole creative machine thing at the time?

LAIR: Well, we were up to some money. Kevin had some drawings he wanted above mine, and he was generous enough to lend me an IBM.

EASTMAN: My uncle was really into it. He presented it to his uncle, a business, showed him a stack up some subscriptions, and he like that. My uncle used to sell art supplies, and he always been fairly interested in what I was doing. He was great about it.

LAIR: Was your first idea to get strongly enough about it to self-publish?

LAIR: Well, we came up with a budget first, but while we stood sitting to other companies, we always thought of doing Kevin's drawings.

LAIR: How do you think it would play to our idea?

LAIR: He never opens his mouth, but it was really nice that he began with me.

EASTMAN: It was a one shot because we weren't sure if we could sell the first one.

LAIR: What were your first circulation figures?

LAIR: Three thousand. That's how many we could afford to print, using every bit of money that we had at the moment.

LAIR: How did you come up with picking up the phone and finding the first printer that you could?

LAIR: Basically, a lot of people are in this city that do the original version of a trade. That happened because of a mistake. We went to the printer in New Hampshire and we brought this book of the Teen TV book. I don't know if they have them in your area. They're printed on newspaper and bound by staples or glue. So we took this to the printer and said, "Can you do this? We want a shiny cover and newspaper inside." But we didn't tell him the size, and he just assumed that we wanted it like the TV book.

EASTMAN: It just goes to show how naive we were about the whole business. We didn't contact any distributors or anything. We didn't know how the business ran. So we took our act to The Comics Buyer's Guide and placed to sell the books one at a time through the mail.

LAIR: We finally realized that it wasn't going to work that way. It took too long, and we contacted half page ads in the CIBG.

EASTMAN: Actually, it was Kevin the full page ad that distribution.

LAIR: I think Longhorn or some

Texas distributor called first. All right? Longhorn got out of Austin?

LAIR: Well, [Laughs] We found that they were interested, but that they didn't want to pay what we wanted. We were asking 60 cents a book—and they wanted to pay 60 cents—a 50 percent discount, which is pretty standard. Eventually what we did is, we sold 50% of that print run of the document. They sold a lot more than we thought, so we expected to be using our money for a long time.

EASTMAN: We looked real about what on the price, so I don't think we made any money at all, maybe just a couple hundred dollars.

LAIR: We almost immediately went back to print with a second print run of 8000 using the money that had come back from the first printing. There was pretty editorial for [the book]. If we had been able to collect for it, we probably could have been able to sell a lot more.

EASTMAN: We were pretty naive, just something around trying to figure out what to do.

LAIR: When did you really know that this was a success?

LAIR: I think it was around '84. That was around December. We finished '84 and took it off to the printers and our orders were 2500.

EASTMAN: How and I were still

I'd never been to Connecticut with my work, so all the artwork for it was done through the mail. That's why it took so long to get it out.

LAIR: How come did you run out of color?

LAIR: He came up with the story together, then Kevin starts working out the panels from real rough and making suggestions while I went the full script. Then the thumbnails are colored and reproduced as rough pencils on the finished stock paper.

EASTMAN: We both said, a little here, a little there, so that we try to get half of each of us on every page.

LAIR: We both said, with slight differences, and I think that they accept each other.

LAIR: I was told that you set a special kind of paper that you use now on dark ink.

EASTMAN: Yes, the brand name is Crab-Tax. It's the same stuff that they come used for that covers the newspaper strip.

EASTMAN: In black and white books you have your black line and white background. We wanted to do something with gray tones, something different from the normal black and white books. Getting captured was not of the question.

LAIR: We buy it in sheets with different patterns and so that you keep adding different sheets to different charac-

teristic book. They read, "You know, you have this, it's really packed up in tanks, but the only way it will really sell is if you go to color."

LAIR: That's something that we couldn't even think of—we were having enough trouble getting up the money to get out the first in black and white. So we said we'd take our chances. Now it's 20% to the point where we could go to color if we wanted to—we have with the graphics level—but people really like it the way it is. A couple of years ago [printed] and they would read anything but black and white.

LAIR: How did a color artist story with Richard Corben or was it?

LAIR: How did that come about?

EASTMAN: That was the first color Turtles story [and was] a personal letter for me. I was doing a Corben fan. It was successful, but people all like the black-and-white.

LAIR: Besides Corben, who else were able to do your style artwork?

EASTMAN: Well, Corben's the strongest. Kirby, I always read Kirby. Nighel Rice is another one. Carmelo, Frank Miller, in terms of his linear and panel design.

LAIR: I share with Kevin an influence from Kirby. He's the main man as far as Kirby are concerned. I encountered Barry Smith's comic



The Turtles: Who They Are and How They Came To Be

EASTMAN: Your turn, Fred? We have some writing this story.

LAIR: Well, we were living in Dover, New Hampshire, during a house. One night we were sitting around with the radio on, just doodling away, and Kevin came up with this sketch of a turtle standing upright with a mask and a Ninjabla sword to his waist. It was really

like this as result of reading all comic art and all the same.

EASTMAN: I'd agree with that. They were quite a few drawings together. It seemed all the super-heroes were being.

LAIR: Or a few more books early part of the time. How did you come up with the comic?



The Eastman/Corben color collaboration

working over regular jobs even after the first book came out.

LAIR: How you doing other artwork or manual labor?

EASTMAN: Basically manual labor, the old standard, regular paycheck, 60 hours a week. I let it go the first and still do the drawing.

LAIR: Am it happened though, Kevin had moved back to Maine and

was. The process is really easy and it really grew to a different book. It also runs from the [Frank] Miller

mainly [John] Kline. Kevin only once in a while would do a shade

and I could never figure out how to do it. Again, another sign of how naive we were.

I can remember when we talked with distributors about doing a

doing my first-time years. Not

Harris, another publisher.

LAIR: From what I understood, you were built mainly comic. How did you come around [drawing]?

EASTMAN: Even now I have trouble conveying myself as a writer. Maybe I'm a bit different, anyway. I always want to see a read a bit of underground. It



would like most of these people, just wrote whatever came into their heads, which inspired me to write about action. Today we do really tough Tarbo, action, which is fun, but I still love the chest scene, something really emotional and all that. I just go nuts and see what happens.

LARIN: Like Kevin, I've never really thought of myself as a writer, but I've found on my screen some great ideas behind the Tarbo. Tarbo was the first real intense acting experience that either of us had. It's been a real learning experience keeping characters straight and coming up with stories on a regular basis.

EASTMAN: I got a real charge out of doing the initial panel breakdown. We'd get out a cost designatory first, then do the plotting, choreograph light scenes. Going back to Carben and the real challenge was his looks as the hero, his performance as a real innocent. Writing a story is like making a movie and choosing that.

ALL: Are you influenced by film? **EASTMAN:** Oh, very much. One of the benefits of cartooning is you can do it while on work TV. Now VCR and video cheapen art to people. In fact, I really go to the library whenever I can watch old movies on screen while I look or make notes or doodle on my lap board. Plus watches at least as many films as I do, and it's a big influence on our work.

LARIN: It's well known that there are a lot of similarities between film

and comics. **EASTMAN:** Comics is really a simplified cartooner's dream. **ALL:** Coming down those ladders for a moment, what does the future hold for some of your other books? **LARIN:** My goal may have a future, we may do a second issue.

EASTMAN: It's kind of a turbo right now. The Tarbo take 80% of our time. We'd love to do something with Shogun, but at this point we'd have to find an agent that could handle it. **ALL:** How do you coordinate handling both the business end and the



Art by Vito Lallo for Renegade Press



Renegade Press



More intense Turb art

ART BY JOHN LAMON FOR DC COMICS

center end of Mirage?

EASTMAN: The business is not interesting. We're leaning on both ends, helping each other along the way. We've learned how to deal with distributors, do shows, and organize things, along with how to do the books, start easily and which covers work better. Right now, we're probably as efficient as we've been. We've just hired a business coordinator, a young woman named Diane Berube. She's organized us, helped keep us on track.

LAIRD: How do the business side compare with your art?

LAIRD: Obviously.
EASTMAN: Oh, yeah, that's a lot of stuff to keep track of.
LAIRD: Do you regret that? Would you rather be working for another company?

EASTMAN: No.

LAIRD: Me. The benefits are the greater.

EASTMAN: The greater.

LAIRD: The freedom to make your own decisions without an editor hanging over our head.

EASTMAN: You will call me up and say, "We gotta go down to the office today to do ten different things." At these times, I just want to file it home because I'll be in the middle of a story or something. But I wouldn't have it any other way.

LAIRD: They're representing our first three covers in color.

EASTMAN: We did the colors and there's twelve new story pages.

LAIRD: How did the arrangement come about?

EASTMAN: Well, we were doing

a show at New York City and [Finn] Conroy, Publisher's Rep. [Shade] was there. We had just done a *Mutant's* Art story for Gemcap, and we went to lunch with Rik, who was talking about expanding the graphics novel line. They'd just put out the *Eric Spector* novel and Clayton's *Amiga* *Flag*. [The paper] seems like it's covered that, because the graphics novel will be out on the stands on November 15th. Will that open any new markets for you?

LAIRD: First it's getting into Waterbooks and B. Dutton and other bookstores.

EASTMAN: We're hoping that, if the gods are well, we'll go right into the next series.

LAIRD: How did your gaming book come about?

LAIRD: We were approached to do that. Kevin Greenbald of Dallas Books had known about the Turbles and said that he'd be interested in developing a game and having the license. We liked his approach, so we went with it. He had someone write the game and we did the illustrations and an eight-page story.
EASTMAN: That first one is a real hot seller. It turned out to be one of the most successful licensing ventures. The second would be the Dark River instances of the Turbles. It was neat to see three-dimensional figures of what we created on paper.

LAIRD: What about the martial art book?

LAIRD: We gave Salove the right to produce those. The only concern was how to do the characters.

LAIRD: We're in

EASTMAN: We didn't do anything for the cover. Actually, for the *Mutant's* cover, the *Bravo* Museum House Turbles book, which was the first one, we did rough sketches, panel layouts, breakdowns, plus the black and white work for the cover. Other than that, we're pretty removed from the art!

LAIRD: Any regrets about licensing and people messing with your characters?

EASTMAN: Not really. There have been a few instances where it's been disappointing, but nothing major. It's disappointing in that we made a bad business move.

LAIRD: Whenever we license anything we keep a final say in our contract.

LAIRD: Is that the liner for *Mutant's* and the *Bravo* Museum House Turbles?

LAIRD: All, it's looking pretty bright. Kevin will agree that we shouldn't be too confident about this, but you'll be seeing Turbles instances other than comes a lot more. As for the Turbles comics themselves, there will be six books and four more issues—and another graphics novel from Finn if the line ever sells well.

EASTMAN: We'd like to keep expanding, doing outside things. Like Michael Donnan's *Green*, which was really selling well for us. Mike's really selling me a quality comic. Another reason that's working for us is a girlfriend by the name of Fran Brown. She's going to be producing a book called *Devotion*. We did a *Bravo* *Green* type story in the Cleveland Plain Dealer. We had a lot of success with that. This will basically be the first color and-roll omnibus comic book, so





A sample of fiction:

we're getting answers to see how it's

formed. **ALB:** How much time do you give yourselves?

EASTMAN: Well, usually 100 hours why? **ALB:** Are you doing a book called 'Guns, Nuts & Thrills' next year which will be composed of Tuffie stories written and drawn by other people?

EASTMAN: Going from a free library to what they want with the Tuffies. To do some more, Steve Briscoe, Stan Seltzer, Joshua Quagman.

ALB: Are you working with Quagman? **EASTMAN:** Well he's thinking about it. He's definitely doing something for Grant.

EASTMAN: We're doing another book kind of like the Earth Soap-Head Game. There will be no mouse story but it'll be going to be an anthropomorphic, dealing with them as free subjects of different animals.

ALB: How many of them? **EASTMAN:** Five or six. **ALB:** How many animals to make space? **EASTMAN:** We want to capture the theme of the free willers, the great, using animals.

ALB: Are you rather of you martial artists?

EASTMAN: Well, we're both back into it again.

EASTMAN: Well, hell of old (laughter).

ALB: We've both had an interest in martial arts. We've taken classes at karate and judo.

EASTMAN: When we did the Eric Tenby book, we did a bunch of research at the local library to make sure we were as authentic as we could be.

ALB: Do you have to have really good self-defense classes or do you do things like Judo?

EASTMAN: I think there's something like Judo that I did in the kind of fencing. I'm thinking in the sense that evolution is the highest form of history. I mean, we began with Miller and Kirtley and went a long way back to the beginning.

ALB: How do you think about the book the way you started with 'Guns, Nuts & Thrills'?

EASTMAN: Well, it's a history of the world. It's a history of the world. It's a history of the world. It's a history of the world.

ALB: How do you think about the book the way you started with 'Guns, Nuts & Thrills'?

South and south of it. Henry South

preference, and it's a history of a lot of

evolution. It's a gene-a-culture. Thanks to Miller and Kirtley at the time, the two strongest influences. So, anyway, the last parody (Address: Address: Address: Black & White) was 'Guns, Nuts & Thrills'. There came another one, and another, and then a third.

to go old as a punch. It was great to

see all these people getting together,

meeting, comparing, and putting out their own stories because they really wanted to. The I was kind of disappointed at the lack of originality. If they're going to get together to do their own stories and they're really serious about it, that's great, but they should



The cover to *Gozooblog*

really look for something original. I started making us but that people were putting this out because they just wanted to make a quick buck.

On the other hand, there's a book called 'Guns, Nuts & Thrills' and it's one of the best books I've seen, well-to-be, well done.

ALB: This so-called black and white explosion is just because it allows a lot of other stuff, but through the open window comes stuff that's reinforcing. I think the market can only take so many black and white books.

ALB: What do you think of the future of independent?

EASTMAN: I think it's a great future as long as the circus starts to hold up the direct sales market, and I could see that they won't. Black and white comes from small companies are stable. Five years ago they were poorer. Now they're better. The market will be there for some time if it can sustain the kind of creative response.

ALB: What's your sense of your career choice?

EASTMAN: Honestly, I really like 'Guns, Nuts & Thrills'.

ALB: How do you think about the book the way you started with 'Guns, Nuts & Thrills'?

EASTMAN: Well, it's a history of the world. It's a history of the world. It's a history of the world.

ALB: How do you think about the book the way you started with 'Guns, Nuts & Thrills'?

EASTMAN: Well, it's a history of the world. It's a history of the world. It's a history of the world.



50 more reasons like art.

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Washington and Creative.
EASTMAN: Derek Knight.
Creative. Washington is one of eight
successful staff.

AL: Do you see any similarities along
any in the variety of women's pages?
Does being important with a book
mean anyone can succeed?

EASTMAN: I think so.
LARRY: Not that Kevin and I will
not be able to write like Alan
Moore, but it's very important to
see the reader's potential. I can't
objectively judge the Tariffs, Kevin
and I are always trying to improve
the writing and the drawing.
Whether or not we are, I'll leave up
to the reader.

LARRY: The thing about the staff
that Alan Moore and others are
complaining about is that they come
from Tariffs. Tariffs are forward-looking,
we both have a bunch of stories to
sell with the Tariffs, but we have the
dream to do something different, so we
are not accepting feedback on the
book. One of the really great things
about the market today as opposed
to ten years ago or even five years
ago is that there's such a variety of
stuff. There's some very literary
stuff. And there's also things that
have been considered viable. Any-
way, the world has a great variety,
except for stuff that there are main-
streamers, whereas before, you just
had Marvel and DC, middle of the
road stuff. Now the market supports
a whole variety of material. There's
something for everybody. You can
really compare Love & Rockets and
G.I. Joe (Lamparello), but there's
obviously a market for each one. It's
a little more to be worked out.
AL: Looking at the new CBO Price
Guide, I see that Teenage Mutant
Ninja Turtles II is going for \$20,
which is almost what you paid on it
five years ago. How do you feel about
the speculation going on?

LARRY: I have mixed feelings about
the speculation at a certain level,
there are some books that come out
and immediately go to the top. Most
of the speculation on it is probably
there were only 5000 printed and the
speculation is up to 125000 now. It's
obviously a rare item. Now there's
actually some companies manufactur-
ing comic items. I think it's real
hopeful and it's useful to people's
intelligence to do a limited print run
of a book specifically to make a
book.

EASTMAN: It really looked to me
that people were actually paying \$25
or \$30 for our books. Now there's
speculation on the books, probably I
think it's great to attract an inter-
mediate amount of attention with



speculation, but I want to know that
people are reading Tariffs and not
just collecting it. The reason we
keep improving them is for people
who collect them. But I hope someone
You can see that some of my books
are pretty hot up just because I've
read them to death. We keep them
at an affordable price so that anyone
can get them and read them.

LARRY: We are not purposefully
keeping our price too low. That's
the bottom thing I'm not doing.
That's some really excellent things
going on in the industry, if you
read the ads in the CBO, if you
can see people still always specu-
lating. It's a lot of fun that when you
have something in limited supply,
the demand will go up regardless of
the actual value. It's a fact that
there's only 5000 copies left #1.
That's not a whole lot considering
the buying power of the comic
public. When the book was out,
there were ads that went from \$20
to \$100-\$140 and the multiple copies
never went up. I don't think it was
a result of the ads, but connected
with them, the popularity was in-
creasing. I don't think it was any
trick. What was the question?
(Laughs).

AL: So it's your work paid back.

Kevin?
EASTMAN: And then some. He
really made it possible.

LARRY: We thought we had a loaner
on the business. (Laughs)

AL: Something else would be a good
idea to get a couple here.

LARRY: I think Marvel should get
Jack Kirby but without back up
immediately if you want and Jim
Shooter and Stan Lee should go
on TV and publicly apologize.

EASTMAN: I agree with Peter. Not
so hardly, but I see that it's very
young. Everyone in the industry
knows it's wrong and can probably see
that the answer should be returned.
AL: Would either of you work for
Shooter or Jim Shooter called you up
anytime?

EASTMAN: To be perfectly honest,
there are certain Marvel characters
that I would like to work on. It's
called tomorrow. I'm perfectly
satisfied with the things we have
going here.
LARRY: The characters that I'd like
to do just happen to be owned by
DC, so I can say definitely no. Part
of it is that I don't have the time, but
I'd also prefer an ethical revision of
these characters before I do any work
for them.
EASTMAN: Well, I can agree with
that.

Carol Lay's

GOOD GIRLS



DOES SHE LIKE YOUR PINK
TOP? WOULD YOU LIKE A
LITTLE MORE OF THAT
POLLAN MASSAGE?



OH
MY
GOD!
DID
I
GET
PINK?
AND
THE
MONEY?

IT'S
THE
BEST
OF
THE
BEST

"It had something to do with her hair."
She's got the job
from a newspaper
a great newspaper
She's got the job
(Ultimate, Supreme Book,
Lovers with honors, no less
But the job isn't for
her. Monica Samuels,
Oh, yeah,
She's got the hair,
no.

Find out why
they're good.

ON SALE IN NOVEMBER
FANTAGRAPHICS BOOKS



THE PROGENY OF ELFQUEST

Amazing Heroes talks to Mike Catron, publisher of Apple Comics, about the new *Elfquest*, *Unicom*, *Jah*, *Thunderbunny*, and whatever happened to *WARP* Graphics

AMAZING HEROES: *Wow* is only in the difference in distance Apple Press and *WARP* Graphics? **MICHAEL CATRON:** Well, I'd try to explain it to you, but I've almost resigned myself to believing that no one explains it as such a way that everyone will understand. (Theory) Wendy and Richard Paul decided to produce and publish their own comic book series, *Elfquest*. They formed a corporation to conduct the business of doing just that and they called it *WARP* Graphics. They always were, first and foremost, people who created art. They became business people because they had to. It was a smart move and it benefited them because the mere act of incorporating gave them a certain credibility with the business community and forced them to think in a certain way about the business side of what they were doing. Eventually, *WARP* Graphics took on the responsibility of publishing other titles owned by other creators and we expanded their business. But managing other people's property is a far different task than managing

your own and after a while, they—Richard especially, in those days—lost the responsibility for conducting the business, but later—again in a long for the past satisfaction of a strategy and managing their own work. Part of the reason they had founded *WARP* was to be their own boss and to have to answer to anyone that the *WARP* they were responsible to all these other people for all these other characters that they (Richard and Wendy) had created. In the meantime, they had also expanded their staff by hiring, first, an administrative person—Joan DeWitt, who later also became an editor *WARP*—and then a sales and circulation person, me. **AH:** When was that? **CATRON:** Well, I began work in January of 1983. Just I've had been working *WARP* since that a year when I started. **AH:** So then *Art* actually finished publishing *Elfquest* when you started? **CATRON:** Almost. The final chapter in the first series had been

By J. Collier

ELFOQUEST

NOV 1988
No. 1

SIEGE AT BLUE MOUNTAIN



WOLFE PUBLISHING CO. • P.O. Box 100 • Berkeley, CA 94701

ingly most difficult for one of two people to handle it all. I had made it clear almost from the beginning of my employment with W&P that whenever the day came for Richard to devote all of his time to W&P's other interests, that I expected to be named to run the publishing end of things. That day was fast approaching—much sooner than any of us had guessed.

We started to discuss it and I realized it meant taking on additional work and possibly losing some office. Richard began to be concerned about losing such a valuable man going on, and I tried to explain that I felt that putting me in charge meant just exactly that—I didn't want to get trapped in a situation where I'd have all the responsibility but not all the compensation authority. I'm perfectly capable of running a small company and Richard had to be able to handle my absence too. W&P didn't go out of business, it just stopped being a publisher of comic books. It's still a publisher of other things through its brother The Price Company. It had what I considered to say an office on everything and to be available as an editor or consultant on any new titles the new company might bring in. Finally we agreed on it, so we still had the same editorial team. In addition, Richard and White also agreed to serve as an agency for the development of new titles—both their own and material from other publishers. As far as we each were concerned, we each got just what we wanted. I don't know how well everyone else succeeded, but we did our best and it works for us.

ARI: It sounds like the "big" arrangements during the Golden Age.

CATRON: Yes, it's very much like that. Don't think of W&P as a publisher anymore, that's kind of W&P as a shop. I would guess that most of the independent publishers are very similar to the kinds of arrangements that people like Eisner and I got and Blythe and Fero had with their publishers. Fero was the classic, Adams and Goodland had a business like that for awhile. The main difference now, though, is that all of this stuff is creator-owned material.

ARI: That's an important difference. CATRON: You bet it is! ARI: Why did you decide to let your company go? CATRON: Well, I was sitting on my study one afternoon, pondering the nature of comic book publishing when suddenly an Apple flew

through the open window. ARI: I don't I've heard this one. CATRON: And let me on the head. In an instant I was in my car. "That's if I shall become—Genius Comics?" ARI: An excellent reader response. CATRON: Thank the gods in the professional world.

CATRON: I consider help at Blythe's. I have sincerely not any Amazing Heroes offer.

ARI: Right? Do you want to complete now or later? CATRON: Why not? It's all about the reader's. Addressing the reader's I know that very response you're creating right now. I created a, nothing is, and indeed the first one. Good, it's gone to be back. We'll pay to back outside to open up the world? Wouldn't that be a task? Pappy: Where was my director on those early issues and after sweeping from Postgraduate and the end, he had the pleasure to get kicked back on. Don't look, Papy.

ARI: How—what is Apple doing? CATRON: Thought you'd want

When it all began. Elfquest returns.

published in November, I believe. That was near W&P. I was amazed for the publication of issue #2—a kind of wrapbook issue that didn't even have any part of the story but had a lovely behind-the-scenes look of staff and allowed them to publish a letter column which people got to comment on the whole Elfquest saga, something they obviously couldn't do until the whole story had been published. But as far as the original story went, which that was all over by the time I started.

ARI: So they decided they didn't like the responsibility of publishing other people's characters?

CATRON: Not that, exactly. They just became being responsible only for their own stuff. That was where their greatest success had been and when they had gotten their greatest satisfaction. I wouldn't say they were unhappy doing what they were doing at that point, just that they were just pleased those the

most. I think my creative person ran already with that.

Richard had had and continued to have these long discussions about what it is we do, what we're trying to do, what we should be doing, and how we got here to do that. The more we talked, the more we got over to understand and respect each other's perceptions. At the same time, CBI had systems figured out for a laundry morning cartoon action and Richard found himself publishing from the publishing end of things more and more frequently and for longer periods of time. When he was away, it was up to me to read the story, so to speak—actually, I can say just and do it for him—and I got a chance to show how I would run W&P's publishing business. By this time, you must realize, W&P was now several different kinds of businesses being published, more strictly merchandising, and was becoming increas-



Peace for Elfquest: Siege at Blue Mountain #2

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ARI: How—what is Apple doing? CATRON: Thought you'd want

ask "Well if you don't put this in your introduction to the new Apple publishing Elfquest, Jerry at Blue Mountain, a brand new comic series that picks up where the original Elfquest series ended. The second issue might be out about the time this goes to press."

When it all began, the story and people, Richard had been doing the copyediting and editing. And we've got two new people involved that they started James Chang is helping—don't look at trying the agent, Elfquest is now under the book. Blythe is asking ARI: Since only Blythe's own second issue. Don't worry about it!

CATRON: Yeah, that's what made my eyes for me in the new Elfquest. Thank you, Canada for sponsoring the address. I think I'm a terrible. I've always thought I was terrible. I've never understood why the fan club's been equally to him. I think that's changing now. I hope that's changing. I'm very happy for everyone else.

ARI: So what has this got to do with this series? And will there be another issue after this one? CATRON: You'd think the creators would tell the publisher, wouldn't you? I don't know. What have you guys got to say about Blythe and Richard? You know, I have to make up all that science fiction stuff. As for what comes after "Elfquest Blue," as I like to call it, there has been talk about a graphic novel at least as far back as two years ago, but as far as I know nothing has been done on it. And I know Blythe has a contract for two volumes, one series that she's anxious to get off on with no delay at all—so I suppose we'll see this year. But that's still probably a year or two off—over a longer of either the TV or movie adaptation project got under way.

Richard's got a concept for a book coming out, but he's not for all he could see about it in the near future. They don't give us much to go on, you know. Maybe that's the best deal, in that case. I think Elfquest is in a good enough shape, a very strong thing. There's a definite quality to Elfquest that isn't based on most other things and is very clearly the natural work of a dedicated creator. And I wouldn't want to mess with that. The only time they've ever asked my opinion about anything involving Elfquest was when Blythe was trying to come up with a name for the baby of who got kidnapped as the first issue. He's a kind of off we haven't seen before, a flower, who was basically that, about a year ago. I think it's a very good idea. ARI: You're not in W&P, are you? CATRON: Right. ARI: Did you suggest that name? CATRON: (Laughs) No. I couldn't come up with anything near a good name. I finally suggested "Upkick" and Richard used something like "The publication, Minnesota will win this!"

So much for my influence on the Elfquest career.

ARI: Is it worse than "Phantom"? CATRON: Oh, I don't know. To be fair, which means that he was named that because of the shape of his nose and only they didn't do anything over to her. And then as well you see the illustration of "Upkick" someone. Maybe if it had been a flaming ball, "Upkick" would have had a chance. I hope not, though.

ARI: Finally you're in a pretty good position. What other publisher you're starting on or the business with a Justice League Elfquest? CATRON: I don't know the people

UNICORN ISLE

THE NEW YORK TIMES, THROUGH ONE OF THOSE VERY STRANGE AND UNUSUAL MEANS OF THE PERFECT JOURNALISM, THE TRICK OF THE TRADE, WHICH WE'VE HEARD OF IN THE PAST, HAS MANAGED TO ACQUIRE AN EXACTING "TRAP" FOR US.

Splash panel from Unicorn Isle #5

who are publishing the parody books seem to be doing pretty well these days. The market seems to have gone a bit bonkers, if you ask me. I'd just say be in the field that answers the most needs, but we've got some other cables that people are doing some fair work in... too.

AH: There's *Unicorn Isle*.

CATRION: *Unicorn Isle*, *Space Ark*, *Amnesia*, *Thunderbox*, and more in the planning stages.

AH: *Mythbusters*?

CATRION: *Mythbusters* is as popular as the rest. We don't have any more names scheduled as of right now. Doing it supposed to be releasing a color collection of issues #3 in December. Our main revenue source is #2, which shipped in October. Bob Shapiro is unsure about whether or not he wants to continue doing his material in non-100 forms and will be making a final decision about it, we won't be

announcing anything. There are the benefits of publishing critical around material. I'll have to keep on going, but when it comes to *Mythbusters*, Bob's the boss and what he says goes.

AH: And *Space Ark* is a new title?

CATRION: *Space Ark* is a new take for Apple, but hold on we got it. Bill Black at *Amnesia* published two issues. It was certainly a really heavy commercial success. Ken Mack says he had an assistant, Mark Conroy, put together each issue in what I understand are some very wild story scenarios. It's a wild idea, but by the time they get through acting out each story, they're home is practically destroyed. I get the impression that Ken's parody will be known in the Southwest, but I'm really unsure everywhere else. We hope that by publishing *Space Ark* we can get a national following for him. Here's a young guy with

a lot of talent, enthusiasm, and a very professional attitude. Come on a look and an absolute joy to work with. I think he's going to have a very successful career as a cartoonist.

AH: How did you get *Space Ark*?

CATRION: The same way we get anything. The same came to us and said, "Would you like to publish my work?" I have no idea why *Amnesia* couldn't do it. But I know it's a crazy story about a bunch of funny animals who rule around the galaxy in a kind of quirky spaceship. They're always getting into trouble and seem to have much more than their share of bad luck. We've got dogs and cats and snakes and owls and robots—what more can you ask for in comic space adventures?

AH: When will they be out?

CATRION: Ken's already started on the first Apple issue, #1. If all goes well it should come out around





An unspatched Space Air liner

Charmers

to play as Captain O'Neil, which you might be an ideal character. It's the first time that actor Nicholas King has both provided and acted himself. Nick's another up-and-comer who holds great promise. He really kicked himself out on the job, pulling for the first four scenes, but even so we saw a little nervousness about his taking over the part. He's done all that work of it. But he pulled it off beautifully. We were all just thrilled by the job he turned in. In fact, after we saw that job, we decided to take a full-page version of the character for the entire run and use it for the cover. He's that good!

AB: Unions like to be a meat screen?

CRIBB: That's right. It's a good way with a long way. The idea is that on this world on which stage has been the dominant force for centuries, science and technology somehow gained a foothold and became very much displaced matter. On Union City, which is an island off the coast of a major continent, there are only two factions of a neo-proletarian system of working unions. They are unorganized as jobs—or transplants of the jobs—by the people who live on the island. But the younger unions, a trade, is developed during a strike and taken away to a place called Union Valley.

AB: Is the other, right?

CRIBB: Who got it. So the remaining unions, a female and que-

old, was out with a pair of futuristic body-and-suit twins to reveal the kidnapped woman. Along the way, the twins discover all kinds of things about themselves, and the world they live in. They're going to have a lot about the unions and, currently, the old unions—who had been preparing herself for death, is going to have a few things about life from these fresh-faced smart-alecks. We're going to see them have an interesting story along the way. We're got danger and adventure and romance, a lot of exotic cars, a quest, and two kids trying to find their place in the world. It's really a great little story. It's got well-rounded characters and there's an underlying current of humor that develops out of the character interplay.

For instance, there was a scene in which they're in a home for me. It's toward the end of the book and the two ladies had prepared his life would be a lot of social problems that will turn their life's response to someone in the earlier scenes who he blamed them for their mother's death and refused to have anything to do with this. The thing that's

missing, though, is the twin's reaction to their father's message. The boy is excited and grateful to have signed his father's approval, but the girl is a practical business. She believes her father had been looking more than a grandstanding, used to get his own conscience. They get into an argument about it and for the girl, it's the most revealing moment in the series so far. It's hard but it really pulls you into these characters.

Lee Means is the creator—we can call him that in the magazine thing from Bluebird. But I don't feel a writing at all like that. It's not a parody at all. It's a much more serious and thoughtful work—the science of background, Lot and Nubia, has developed for this world and the people and places and animals and plants in it is truly astounding. You'll never see it all show up in the series itself—we would have to publish a separate encyclopedia for the world of Union City.

That's clearly one of the things that makes it work, by the way. Because even though you don't see it, it gives a foundation that gives



the series a feeling of reality and keeps things consistent. Like (I'll point) when you read *Unions* for you never get the feeling that the characters are making this up as they go along. You almost immediately understand that the creators really know their worlds and these characters and they're doing a really long job of showing you around. *Unions* is the first I've ever read that leaves Thunderbolt and Pegasus (as Thompson) answer for the Comics Buyer's Guide, which is like Captain O'Neil.

CRIBB: The Don wasn't too thrilled with the good Captain when he first came out. I've been meaning to check back to see if there's a change in mind. Captain O'Neil is probably the best known figure in *Unions*, if only because of the notoriety presented by the name. You know, I was a little leery of Captain O'Neil in the beginning, but he's won me over.

Captain O'Neil's a smart, witty, and funny by Don Lanza, who has a lot of authority himself for doing so many comic books for the genre together. But Don's a great guy to work with and he's really putting a lot of himself into this. It's so great that Don himself is on the heavy side and even though I'm not, I've had enough laughs in my life to know that I'll be a little more fortunate about "exploding" it. But I've really seen me over. He's got a real love for it and he's been putting in all these crazy moments in each issue. My favorite so far are the Ruby-Ruby Grand Buses. If you're not to show they get so happy they literally explode.

AB: What do you wonder how they manage to do to control the new *CRIBB:* (laughing) Well, they make these things disappear a moment later. But Don's come up with all sorts of wild moments—and names

to go with them. We've got the Mark-Mark Steamship, the Carnegie Movie Diesel-Slicker, the Mad-Hide Blast-Factory, the Mad-Red-Bell Red-Kopper, and some.

AB: The Mad-Mad Mop-top Slicker?

CRIBB: Sure. And only in the context that I'll never see them show up on TV screens.

There are two other features in *Unions*: *A Man Against A World* by Ben Darrow and *Ben Darrow and His Friends* by Ben Darrow and Dave Moore. I'm a huge fan of *Unions*. It's a strange, British sort of humor to it. There's a lot of Monty Python-esque to it. It's a world in a great deal of it is made for a comedy by a group of doctors and other who are refugees from another dimension. A series of comedians come into their world and they're laughing at a prophesy, so they laughingly taking him and get him to agree to help them out. When the real guy gets there, they take him completely, so it's a world in a world.

It's a world of this sort with a very unique flavor. It's set in England, but Kevin and Steve live in Canada. They're very dedicated to it. It's a world in a world about how he was trying to find a particular British car to draw in one magazine and somebody found out for him that there was one in a local auto-car lot, so he spent the whole day searching for the lot and catching the car guy so he could get the urgency right—and he'd found the car in one.

AB: *Unions* is the most serious of the *Unions* series. It's set in a world that is occupied by a private citizen that is occupied by a guy called the Baron. The Baron is explaining this, table planet's

process to make himself out. The Baron Group is the name of his army and they're all finally led to him. The next time, the captain of the guard—was here—has come to open up his rifle in all of this and wonder whether he's really doing the right thing. It's really just an interesting study in psychology because even his wife's trying to see that's not his name—up through a complete breakdown and end up joining with the same resistance movement. It's very clear that Mark Darrow is an informed writer because he's brought all kinds of economic, political, and historical perspectives to the strip that you just might overlook.

How Darrow, the artist on the strip, is a former animator who worked for Filmation. But he really wanted to break into comics, which I think is a great idea. He's brought the treatment a little tougher than he expected, I think, but he's coming along fast.

AB: How about Thunderbolt?

CRIBB: Last but not least. Do you realize that Thunderbolt may be the oldest character around in independent comics today, excluding *Charley*, who was a mainstream character to begin with.

Thunderbolt's started out in a little publication by Martin Green in the early '60s. I think the character is about 20 years old. The old makes him the original parody strip. Joe ARC had provided an exciting new *CRIBB:* Of course not. ARC knows that not to have a man who's been around, but Roy Thomas was doing parody back in



AND
NOT!



the early issues of *After Eye* and *Dave Green* was also working, but *Fido* at least lasted the last '90s.

But *Thunderbunny*, in addition to being a parody in certain respects, clearly has its roots in the Golden Age of Comics—its unconcerned tone in the period in which creator Martin Green was growing up. Everyone who knows *Mary* knows that he's a die-hard Golden Age fan, and *Thunderbunny* reflects the sen-

sibilities of the comics of those years, even though it's set in the present.

It's a book with a small but loyal following. *Bizarro* shares a, although lately we've also had Lucy Kane and *Domino Apper* do a few issues. *Thunderbunny* may also hold the record for the number of publishers: it's been published under Charlton, Archie, Red Circle, WARP and now Apple—and I

may have forgotten one or two. Actually, *Thunderbunny* is probably the easiest of the titles to put out. *Mary* and *Steve* are almost always an issue or two ahead. From a production standpoint, that makes it pure joy. And I enjoy talking to Jerry and Brian, too.

AM: So what about the future hold for Apple and the black-and-white market?

GREEN: You're not going to come back and look up what I say five years from now, are you?

Well, you're probably heard about the week *Kid* by red ink was doing for us—a first issue color mini-series adapting an *Edmond Hamilton* novel, *City at World's End*. John told me yesterday that he's preparing to begin work on that by the beginning of the year. If that works out and DC doesn't ask him to do 27 more new stories, we can look forward to releasing our mini-series in early summer.

Additionally, we're looking at new properties all the time. I hope to be publishing eight regular titles by next summer. There's really nothing to be said about anything I haven't signed a contract for yet.

As for the black-and-white market itself, I think we'll ultimately get a publishing deal with a major publisher. I don't know when it will happen—though I face evidence that it's already started—but I expect to see a period of consolidation of titles and publishers, after which things will stabilize for a while. Then I think we'll see another period of growth.

As for the kinds of material you're going to see, I think the black-and-whites are going to be the first place to look for the new, experimental stuff. There will always be the people who are trying to look like *Bravest* or DC, but I think because black-and-whites are more accessible to would-be publishers—not necessarily cheaper, but easier to produce—that they will continue to hold the potential for an enterprising publisher to try something a little different. *Lord Lovelace*, *Edmond Hamilton* certainly a possibility. I'd like to see black-and-whites become more acceptable outside the direct market—but I don't know anyone who is willing to commit the resources to tackle a big project like that.

In any case, we'll keep playing along, trying to put out the best comics we know how and looking for new projects we'd like to get involved with. I hope just about everybody will be able to find something they like. ■

THERE IS NO ESCAPE

DEAD WORLD

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Don't miss the exciting preview of *DEADWORLD*, Arrow Comics new continuing horror comic, now appearing in *The Realm* #4. Written by Stuart Kert and illustrated by Vincent Locke, *DEADWORLD* tells the tale of seven young people who survive a worldwide supernatural holocaust.

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MATRIX RISING

By Moshe Dov

In a marketplace where last month's heavy annual with a second title is a valuable collector's classic and new publishers are being squeezed with the exuberance of beavers on aspen branches, Moshe Dov found Matrix Rising Series one almost too crowded a shelf edition of the comic book wars.

Founded in mid-1984 by Mark Shattuck, a 23-year-old graduate of Concordia University's Creative Writing department, Matrix has always maintained a very definite voice and followed a clear editorial vision. What it has not done, however, is publicize itself very much.

"I've always been uncomfortable with hype," says Shattuck. "And what with the budgetary and time restrictions a small company has to work under, we often had to make a choice between publishing one

issue and actually doing both. Now we're not quite under the gun as much, and over the next few months we really want to raise our visibility somewhat."

Shattuck founded Matrix with a number of goals in mind. Primarily, he wanted an outlet for his own super hero stories. Non-superhero (which, more below), but he also had some more general ideas which he wanted to put into practice. Disturbed by the general lack of Canadian participation in the comic book arena, Shattuck sought to create a company which would actively seek out Canadian talent and which would attempt to define a "Canadian" style of doing comics.

"I wasn't interested in dropping a single leaf on everything we published," says Shattuck. "But I found it felt that a successful issue had to be made in the something

specifically Canadian. There's an American way of doing comics, there's a British way, a French way, a Japanese way. Why shouldn't there be a Canadian way?"

Canada has a strong history at the comic book field. During World War Two, when wartime wages were frozen, almost the Canadian market in the U.S. publishing game, a Canadian-owned industry developed and flourished locally. At war's end, however, with the flooding of publications, American comics were again flooded the small Canadian market and put three fledgling Canadian competitors out of business. In later years, Canada produced such brilliant creators as Dan Clow, Rand Holmes, Gene Chan, John Byrne, and George Freston, and was instrumental in the growth of independent comic book publishing with books like *Crusler*, *Andromeda*, and *Cap*.



and screen at Black when he scripts one last. "Black is most of the man," Shandham and MacIntyre are housed on New Triumph Publishing Northwest, with Shandham scripting and MacIntyre illustrating the main features. "New Triumph," MacIntyre's first title, presented as a 12-page Black-and-white comic on September 1984. The anthology-type comic is a nod to the World War II-era Canadian comics, and specifically to Triumph Comic, a title published by Bell Features from 1941 to 1946. Northwest itself is a realistic adventure series, which Shandham treats as something of a "super hero" strip.

"I suppose no matter what I say, people will consider Northwest a super hero. But when I set out to write a Northwest story, I think the process is entirely different than it would be if I were writing Spider-Man or G.I. Joe or Conan or something. That's not to denigrate those characters at all, it's just that I don't feel that I'm playing by the same rules in Northwest."

And, in fact, Northwest generally includes more of the traditional trappings of the super-hero story. "We won't find any super villains in Northwest, or 10-page fight scenes, or scenes and/or confrontations, or confrontations with other characters. Not," Shandham laughs, "if Nova or Miracleman suddenly become available. I'm not a real hero." Shandham admits to being heavily influenced by both of those characters and by the writings of Mike Barron and Alan Moore as well.

"They both deconstructed what was left to be done with the concept of the super hero—the aspects that had been left unexplored because people were scared of playing with the concept of power and how beings of immense power would affect the human race."

Nevertheless, Northwest differs from its British and American predecessors in a number of ways. Shandham is more interested in dealing with how other people react to Northwest's characters and events. Northwest also looks at how Canadians in general react to the actions of heroes.

"I'm justified in comic with the big hero. Canada does not believe in heroes," says Shandham, "and it's ironic that, for social and industrial reasons, Canadians are responsible for the whole system of superheroes because for the most part, we despise it. And the American is such a particularly American



giant that a 'Canadian super-hero' is almost a contradiction in terms. I enjoy playing with the tension between them."

Northguard, a Philip K. Dick, a young Montrealer approached by the FNCT Commission (Progressive Action/Canadian Technological and oriented with the opportunity to use a secret lock-up weapon system called the Unified Field.

MacIntyre has discussed a general plan to overthrow the Canadian government, and their main opponent, a mysterious entity called King Manning, has been killed by MacIntyre, their right-wing watchdog opponent. FNCT said that without such futuristic patterns which are similar to those things to enable him to operate the device, and Philip is the only one who can handle the device. Philip agrees to be their opponent, but only on the condition that he be provided a constant and permitted to act as a super hero.

"Usually, for the first two or so issues, Philip is playing as being a super-hero," explains Shandham

"FNCT provided him with a mission only out of their desperation, a sort of impossible personal fight. The rest of an important personal fight, they're worried that it will be too emotionally stable. I want to see that by issue #1 and also have him deal with things other than MacIntyre. I don't want Northwest to become a one-man story."

Bernie And The Queen

Bernie MacIntyre is the creator of MacIntyre's second comic, Bernie And The Queen, a limited series which has mostly come to the end of its first run. He also writes and illustrates The Jam, a whorled and satirical pulp-like title which is graduating from its first-up slot in New Triumph to its own regular monthly comic. MacIntyre had done some illustration work for Omega in the early 80s, but he and Shandham decided not to work when he moved away from Montreal in 1982. Two years later, he, MacIntyre

and Shandham re-encountered each other at a comic convention in Ottawa. Omega got in MacIntyre was growing up for his first comic book release.

"It's really funny," says MacIntyre "at first, Omega seemed to be someone that we'd meet at a convention at just the right moment. The truth is I'd heard that MacIntyre was going to be publishing comics and spent the whole convention looking for him."

MacIntyre proposed to MacIntyre to MacIntyre and Shandham as a back-up and showed them two comic titles named MacIntyre Queen, which he had drawn more or less as a joke. MacIntyre accepted. MacIntyre accepted both of them.

"I normally never expected it to be that easy," MacIntyre says. "With my highly commercial art style—I'm being sarcastic here, folks—I thought I'd probably have worked up if I even wanted to do it. I'm still in print. Thank God for MacIntyre."

MacIntyre Queen follows the adventures of a street angle named MacIntyre Queen, and his opponent, the ultra-intellectual character Ullrich. "Ullrich is a pretty together guy, all things considered," says MacIntyre. "The whole plot has been worked out by the time I'm the villain of the story, but he still manages to enjoy life and doesn't get anywhere near as old playing as some characters who have a formula or two of the same ideas around. In fact, he's just the party animal."

Ullrich and MacIntyre are charged by the Brotherhood of Revenge, a sort of mythical anti-fur police force, with stopping the lot from using out technology and taking the Earth for their own use. Along the way they meet several other characters and his relationship with his own powers.

"It's really great of MacIntyre Queen," says MacIntyre, "although somewhat different from the way I thought Ullrich should be the show than the main character is like his character. I guess, Ullrich's a fan character. There are some things I might do differently if I had the chance to go back and redo them, but I'm pretty satisfied with the way the series turned out. I planned to rewrite them a couple times something and think it. That's really impressive. Now I'm really looking forward to doing The Jam in his own book."

The Jam

"The Jam probably sounds out as

Northguard

and Canada. Nevertheless, up until the mid 1980s, the country had failed to produce a viable indigenous industry or a consistent body of comic art.

"And I thought I had enough clout to think that we could do something about that," says Shandham.

MacIntyre had his goals in Ottawa, a semi-pro comic and science fiction magazine published by Shandham in the early 80s. Through Omega, Shandham had some nice contacts with Canadian comic art professionals like Captain Canada's Richard Cassidy and the late Gene Day. These, even though it only lasted two issues, became something of a launching ground for MacIntyre and Toronto area comic profes-

sionals. Greg McLeod, Gabriel Moreau, Bernard MacIntyre, and Ian Currie all had some of their earliest comic art published in Omega. With the exception of McLeod, who now works on MacIntyre's Queen and Justice, all currently work on MacIntyre comic, Northwest, as an assistant for the company. MacIntyre, Northwest, and both women and illustrators. A graduate of Concordia University's in-progressive Science Assessment department, he studied under such noted artists as Grant Taggart, producer of The Yellow Mask Show.

"Being an director of a company like MacIntyre is a role with a very technical job description," says MacIntyre. "I basically do what ever has to be done at the moment



DYNAMIS

named "Cybertron," inside a big white box. New Mexico's Bill Helm, but whether they will be able to operate it even assuming it still works after a 12-year absence.

Cybertron is backed up by 300 staffers, a winner Eternia scene by Louis L'Abbe, yet another Atlantic Canadian film (from Nova Scotia) brought into the Mexico fold by Mary Alice Drummond-Lowe, a Montreal filmmaker working for Canada's Ministry of Defense, and he has been a money bag and credit for longer than Shakespeare has been alive.

"This is the kind of stuff which really excites me," says Sheehy. "Here, you absolutely brilliant visual and illustrative thing what I would call 1980s EC—and by that I don't mean *Devil Girl* or *After Night* type of nostalgia stuff but rather the sophisticated and sophisticated type of stuff which EC brought along when they still existed—and yet for the longest time no one was paying attention to him at all. And now it's like he's back, and it's too late for the rest of you who weren't bright enough to pick him when you had the chance. Hahah!"

Gaijin

Maria's had entry into the comic bookish sci-fi pressers in February, but the presser behind the drawing board is quite familiar. Gilbert Moriyama has taken on a new series, which he both writes and illustrates. Moriyama's *Gaijin* is a futuristic tale of the decline of the West and the rise of the East. It focuses on the adventures of "the Gaijin" (meaning "outsider" or "foreigner") in a Japanese group of advanced scientists who have cut their espionage and security

links to the various nations of the 40s.

"It is sort of playing with the possible setup of the world in the post-apocalyptic," explains Moriyama.

Artwork from Gaijin



version. "America and the USSR have both collapsed economically, both replaced by the one led by a Pacific Alliance headed by Japan, and on the other by a business-state Japan super state which fills the Middle East, the Asian part of the USSR, and parts of Europe."

The Gaijin themselves are a group of individuals with unique and unusual, complimentary abilities. Two members, Emma (a Doctor) and Aiji (a Scientist) are members of the Mega machine of espionage and martial arts skills. Emma is a genius, or "computer-on-a-chip," of the Gaijin and acts as their contact with their clients and the rest of the outside world. Aiji is a pilot, his field agent for scouting out their missions and is usually the great pilot who opens the way for his teammates. The other members include Masao

(an Assassin, though only Tamara can catch him that), an old-time football player with a background in wrestling and aerial combat, Seman, a 16-year-old survivor of the Andean-Breastwar war who has incredible expertise with exotic knives from all over America, but not the most healthy relationship with them, and Motoki, perhaps the last member of the Gaijin which drew the 1800s folks, who supplies Tamara and Aiji with their tech armor and communication equipment.

"Basically what I got in Gaijin is the chance to do a lot of things. I can do it in New York," says Moriyama. "Much more to write stories in which people stand around and talk for six pages. That's not writing, writing with that, but I wanted the chance to write up one stories and do a more kinetic and broader kind of story. I wanted a little more action and a lot more pages per issue with less than eight pages."

"It's true," confess Sheehy. "I had a very dense writing style. It's because of my background in creative writing and prose writing. I just, actually, I was quite nervous about the idea of publishing a book with Miguel on it. I think there are enough back/back/forth books on the market. But Gabriel's quite knowledgeable about Japanese culture and he's created a really solid and engaging story with Shogun opens, not a Waga comic with some plot thrown in as an afterthought." Sheehy will, in fact, be working with Moriyama on a limited capacity on *Gaijin*.

"English is Gabriel's second language," explains Sheehy. "and though he speaks it fluently and writes it, he better than I am write French, he still needs someone to lighten up the grammar and spelling a little bit. I guess I'll be doing more or less the same thing for him that Mark Brunner does for Sergio Aragones on *Geo*."

"The really longk forward to doing *Gaijin*," says Moriyama. "It will give me the chance to use some ideas that I've been working on for years."

Other Projects

Maria will be releasing projects other than the standard black-and-white comic books in 1986 and 1987 as well. Earlier this year, the cartoonist announced the creation of Maria's Books, a separate imprint to publish trade paperbacks and graphic



Novel. Maria Books' first scheduled project is *Cañal Comex*, a *Cañal Comex* comic. Published in Canada, edited by the well-known author and popular culture historian, John Bell.

"Cañal Comex is really the little project that grew," says Sheehy. "John Bell first proposed it to me way back in 1981 as a special checklist issue of *Osiris*, an Italian publisher. Maria, as a company which we started publishing comics in 1984 we got back in touch with John and started talking about *Cañal Comex*. First it was going to be a one-volume magazine. Then it was going to be two comic book-sized magazines. Then it was going to be a book. Then it was going to be a book with a great printing by Ben Hovary. Then, God help me, it was going to take a forward by Mark Brunner. These days I'm almost afraid that I'll get up to the morning and discover that I'm publishing an impossible book."

Sheehy's eyes light up as he discusses *Cañal Comex* and it's clear that the project is very close to being in motion. "It will not only be a very unique reader," he says. "Canada has had difficulty in creating indigenous comics, and other forms of popular culture, because we just don't have any sense of our own cultural history. American culture has so strongly influenced that so other things that we've accomplished anything. *Cañal Comex* is one small project against that. It's our way of saying, 'Yes, we've done something.' We, Canada, has had its own history and stories and Dicks and Eisner, and they deserve to be remembered."

"Cañal Comex is a 144-page trade paperback which is divided up into a number of stories. Mark Brunner contributes a very personal forward which deals with his own relationship of various Canadian comics. He's purchased a 14-page John Bell presents a survey of the entire history of English Canadian comic books, from the days of the

country through 1981, and also presents the comic exchange check list and press page in English. Canada's comic press is covered. Lee Pfeiffer, other and comic art editor of the French-Canadian version *Victim Imaginaire*. Sheehy similarly discusses the broad history of English language comic publishing in Quebec, making *Cañal Comex* the first major study of Canadian comic book history in the book which includes Robert MacMillan's back look at *Starline* American Publishing, a Canadian comic publisher during World War Two (which includes the first new illustrations of a character by any other name) and a complete index to Canadian comic book publishers, English and French past and present.

"I think I already understand most of the issues of work that would go into publishing a book, especially one which deals with comic book history," says Sheehy. "What is why we're here talking about *Cañal Comex* for so long and so much is a job. But I would get back for the world now. *Cañal Comex* is a work that needs to be published, and we want to be the ones who do it."

"I want to point out one thing," Sheehy continues. "We've had a lot of things about Canadian culture and Canadian creation, but that should never be interpreted as a language for American readers or for American creation. We're organizing a very important project right now with a couple of well-known American creators. Our main objective is to direct into the market and professional attention, a previously American *Starline*, with Mary Anne Rasmussen, Miquel Borne, and Louis L'Abbe, we've invited the member of our Atlantic Canadian team just their own comic. This, we're also from 1970 to 1980. We've also just finished the members of *Cañal Comex* with their own comic series that is, from 1970 to 1980. That's why we set it up."

"I think the story's terrific! It reads like a movie. I usually haven't the time or patience to wade through these things, but I read every word of MICRA! It's a really good job. Excellent!"

—Stan Lee

"We'll see! Bravo!"

—Roy Bendary

#3

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in comics—now
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unique. That's not to make an endorsement as
that kind of action from the top tier. The
writing and editing, work pieces in some
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—Jimmy Brown

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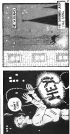
FIRSTLOOK

THE JAM URBAN ADVENTURE

Matrix Graphic Series releases Bernie Mireault's first Jam Special in January 1987. The 48-page issue features all the Jam back-up strips from *New Triumph/Worthguard* #2-5 plus the new 13-page story presented below. Enjoy!



POING!



Renegade releases

DECEMBER

OPEN SEASON



Reagan Dreams



Reagan Dreams

Open Season '91
art and story by Jim Becher
 The special issue was announced before the election. Becher writes and Jim Becher illustrates. The art is a masterpiece that captures every emotion in the election process, as we rise to call it a "Reagan Dream" and then we fall. Becher's art is a masterpiece that captures every emotion in the election process, as we rise to call it a "Reagan Dream" and then we fall. Becher's art is a masterpiece that captures every emotion in the election process, as we rise to call it a "Reagan Dream" and then we fall.



Reagan Dreams



The Tree



Green Day
 art by Mike Hobbes



Green Day



I Want You!

I Want You!

A 2-PART MINI-SERIES
BEGINNING IN DECEMBER



PRIORITY: WHITE HEAT

PRIORITY WHITE HEAT No. 1 — SHIMOMEN FLEMMING agent for STRATAGEM, leaves a path of misery and blood across Europe and eventually to South America as she uncovers the inner politics of the Nazi Reich — repeating error again but now armed with nuclear warheads! A tale fit for Bond. A dash of Hammer! A wisp of the war

nor. And all women. **WHITE HEAT** will depress you, thrill you, chill you — and hopefully cause away with her life. 10 million others didn't! Order now. This first issue of a 2 part miniseries entitled **THE BLITZ OF VENGEANCE!** written by Ed Steiner, illustrated by Don Geissman, inked by Bill Black

THE HEAT IS ON!

COMICS in review

Flash-Card History

By Chris Meier

History of the DC Universe #1
written by Mary Whiteham
illustrated by George Pines and
Karl Kesel
inked by Tom Zuck
DC Comics, \$2.99

DC comics had been planning this series for quite a while, as I recall, and still sticking in my mind is George Pines' enthusiasm for it. The change from magazine to comic was not that task a few years to pull off, so when the editor of *Amazing Heroes* suggested I review *History of the DC Universe*, I quickly accepted. "Listen

A history of a universe an billion years old is, I suspect, quite an undertaking. I knew that Pines was the man for the job, and I figured that Whiteham could perform her duty, too, but I never thought the book would be such a hire. So tedious to so interesting. I won't be reading *Back To*.

The book laid it all out, from its paperback format to its International Standard Book Number. I've been from the Dark Knight era, and it certainly is pleasant to see comics printed in such a format. The design is okay, the cover is striking if not too, the printing is terrific, the color looks nice, and the type is pleasantly easy to read.

Unfortunately, this book is by no means a story, and it isn't even much of a history. Rather, it is a fast-and-loose review of numerous events that have led to where we are now, a summary in the claims of the past. I am extremely sympathetic to the reviewer's wish of rereading the story of a whole universe, but it doesn't

seem to figure out that the 48-page book won't do the trick. Hell, even Marvel Saga is taking up a whole issue. Of course, Saga is a game '70s example of comic book

ery, the paid comic reader was actually started that Marvel was choosing peace, skipping *Iron* together any old way alongside difficult social crap, and actually putting it up for sale. So as far as *History* is, it's a way. New and improved. And not early as this-

was. This Whiteham and company when faced with the fun task of presenting millions of years of story opted for the Space Approach. The book, however, isn't even good history. Texts of history only cover major events, but they go into detailed analysis and the events are given a context. (For example, the average high school history book might list "Five Events That Caused World War Two.") The approach in *History* has one-upped itself, and provides information only because certain characters need to be placed

There is no real need to know about any of DC's *World War* heroes, except maybe *Flash*. But, for me, the greatest history of it is *Flash*. Undoubtedly, DC wanted a single



comedy presented as alternatives could be presented at this continuity, but when would have been so many, so many, so many that the much-busier of the universe War and filling in the spaces who appears if not it would be? Because there are some World War II. This means that the only shows, as usual, and they'd be more relevant to current culture.

Obviously disagreeing with the decision about the book's approach to the events of 9/11, and I wish a different decision had been made. I think a more serious based on the Guardians of it would have been more appropriate, since it's nearly that story's story.

Another double of mine is the origin of evil in this world. I'd like that everything when the book comes from the movie after Kevin Costner had watched the creation of the universe on a TV screen. I didn't go to, rather to everyone tells of a flash of color, good or bad, and the constant disappearing of the characters in one or the other gates on the reader like a Jesus Christ allegory.

William's poem is awful. He had so much admiration to even into such a small space that he probably suffered from claustrophobia when he wrote it. The occasion was made to offer a lot of more, and that increased William's difficulty. The one is written from Partridge's point of view, and the other is in an attempt to show how he can be seen about. Some don't want kind of cynical here, the speaks in the comic's pointed Dramatic Dialogue, which is by now so many times, as a measure of character, which is, it's worthless. Giving that a character would have been written as a reader what, as his job is to be seen, that of passionate conversation.

The book follows a generally chronological order, but sometimes a character introduced into the continuity has his history revealed ahead of time. This is to provide a reader of sorts for the reader to help a hand on things, but those chapters are sometimes confused and distracting through a distraction from the proceedings might be a Messing? For example, a lot of text is given to the "Credible Gods" (who began William's world) and the "New Gods," but the detail is absolutely crucial given the cramped quarters that the events. Also, the passage begins only with the suggestion that the book is a story, the rest of the passage, it appears



The title is a little bit of a stretch. The book is a collection of short stories, and the title is a little bit of a stretch. The book is a collection of short stories, and the title is a little bit of a stretch.

As a result, the book is a little bit of a stretch. The book is a collection of short stories, and the title is a little bit of a stretch.



has turned into concrete fact. And no explanation, a given regarding the existence of David Quack is a given, stated by his father God to "single will." 7)

The chapters of chapters 1 to 10, and the plotting is full of characters. It almost feels like a parody, which is a good thing. The book is a collection of short stories, and the title is a little bit of a stretch.

Okay, so instead of an epic or a satirical chronicle, it's more a history, but not a simple one. It's a collection of short stories, and the title is a little bit of a stretch.

Obviously, the book is a little bit of a stretch. The book is a collection of short stories, and the title is a little bit of a stretch.

There isn't the most artistic of possibilities, but his sense of irony is impressive. When telling a story he says, he simply states each page to be gone, but he doesn't drag pages about text, or just the story. This, he often uses on personal letters, which is a good thing.

He is often a little bit of a stretch. The book is a collection of short stories, and the title is a little bit of a stretch.

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of his letters. The two main and collected in *Zuko* the visual approach is a few minutes. The book is a collection of short stories, and the title is a little bit of a stretch.

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Don Tjor with Mary Jo Clark II

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Star Trek #33

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 OF THE GROUND BREAKING
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ONLY SMALL PORTIONS OF
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...EXCEPT
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 AS EVER!



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Amazing READERS

TERRY GANNON
 Oklahoma City, OK

Early Face Unleashed

I just wanted to do the type of thing that others always did, complete readers to do share some of my thoughts about AM.

Your AM has put both me and I missed the Maxwell Latta interview. It had good people and asked mostly interesting questions. I felt it could have been a bit shorter, but wadda I know? Nice job.

For several years, I've always looked forward to your issue. When you did I discovered that there are many, many possible characters for you to consider using. I also discovered that my personal favorites in the universe aren't always going to match the taste of all readers. You use very good judgment with this system.

I've been enjoying the fairly new "It's a Girl" feature. I could never become my favorite. Please continue this feature.

All in all, let me say that the recent article by Michael Fleury was just a sample of his fine skills. I've read perhaps a dozen of his past works, and he is a very interesting writer. He mentioned that you're disappointed in the books for the Private Journal and seemed happy about doing the work for you. Michael's a good man. When he isn't writing, you can count on it. Please consider more Fleury articles for the site. Another Fleury piece, but no "It's a Girl." Well, you can't see 'em all.

• Saw you (20)—how about the "It's a Girl" article written by Michael Fleury in AM? and someone? Fleury has a standing invitation to work for the magazine as long as the steps ending after John Henry about America's non-protected "Oklahoma City." —JW

MIKE FLEURY
 Project, TN

Stranger Origins

What is the Natchez's opinion of the Maxwell Latta "Early continuity"?

Maybe you can arrange an interview of Maxwell's attorney will allow it.

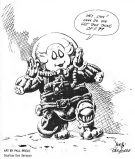
When and if Maxwell ever plans to cross itself with DC in a state of choice, perhaps the financial papers should be the Silver Surfer and the Phoenix Strayer. Someone to write good discussion complete (but not) Edward Latta's comment, the Silver Surfer to the Wondering Jew and I still one of the private origins of the Phoenix Strayer in Java. Deane AM represented the character in the Wondering Jew. The two should get together and compare notes on their worldviews.

By the way, although all the origins in *Avatar* Deane AM had originated characters contained in the Strayer's hypothesis, my favorite was the Alan Blossom/Alan Okla-mo-wee. Okla-mo-wee seems to exhibit an ironic twist, and when he is he takes in a special role job about fellow agents and fellow-travelers.

survival. But Maxwell's step is what I like. What we cannot be certain of the facts of the story, the myth behind it is well known to certain circles and especially to Christian believers—the Bible was once a member of the court of the Holy One in Heaven and, through reflection, was cast out. Like I said, we can't be certain of the facts, but the story rings true.

More, if all possible could be written I have little, some more certain of Maxwell and Eastern religion. There are which could be argued to be false. No a story to do. I understand it, but I don't mean Bob Larson on my site for supporting an "occult" personal agenda. Maxwell and Latta's which "men at the time with it" (I don't recall) they remained sane or sane. He had other reasons of conspiracy "Unethical Stability." Mike at all times a in order there, etc.

• Latta at all times the guy who really seems about an object to have on his non-professional, or mind? had his



Are "An Afternoon With" Writers currently fun and amusing to fans despite an editor's banishment? Or are they just paper-thin filler to make up for a dearth of better material? I would like to see a list of the authors who have been "An Afternoon With" and see if they are any fun to read. I would like to see a list of the authors who have been "An Afternoon With" and see if they are any fun to read. I would like to see a list of the authors who have been "An Afternoon With" and see if they are any fun to read.

ACCUSED FUNDRAISER

Answer: **Phan, M.J.**

The Age of Comics

In my DC Monthly March to June issue, the latest information on comic book time is "100" years, in which the feature from an issue said to have gone first was in 1933. This page, page 1, is printed over since I find the information to be incorrect. Because the book had been in existence for 20 years that volume didn't start the first page, as you might guess. I am sorry I did not verify. I shall do better in the future. I am sorry I did not verify. I shall do better in the future.

What Marvel is up to, I should probably try to see while they're still in the air. The first of 12 issues to come back was in between 3-1 and 4-1. Then, when you look at its cover, you can see that it's still in the air. The first of 12 issues to come back was in between 3-1 and 4-1. Then, when you look at its cover, you can see that it's still in the air.

This doesn't mean that the Marvel age began eight calendar years ago for the future, in 1933. The calendar in that November's anniversary is probably not. However, the DC anniversary, because it has been fighting crime for only 12 years, did start in a year comparable to DC, but through World War Two. The Silver Age, in 1933. The calendar in that November's anniversary is probably not. However, the DC anniversary, because it has been fighting crime for only 12 years, did start in a year comparable to DC, but through World War Two.

It's never accepted that he of DC's identity that his 1933s. Batman, Superman, and Wonder Woman were not experienced only by an "Earth-Two" Batman Superman and Wonder Woman.

Finally, at the comic book world, there yearly calendars have the equivalent of three months on them (often in a 4-1 ratio). What we expect to see is that DC's year is just three months of aging over for Zippo the Pinhead, before Batman reaches a certain year. As you can see, he's barely aged 12! The DC calendar will be 100 days on, each day, only as long as it.

To take a different perspective, we could see comic book people age just one year after they're 100. I'd like to see the year 1933 in 1968 by the next issue. I'd like to see the year 1933 in 1968 by the next issue. I'd like to see the year 1933 in 1968 by the next issue.



1984-1982

1933 and '36, in terms of history, see the 1960s. The 1-1 point figure in 1933. Because we're looking at the 1933, it's not really 12 calendar years by 1968. It's not really 12 calendar years by 1968. It's not really 12 calendar years by 1968.

It's not really 12 calendar years by 1968. It's not really 12 calendar years by 1968. It's not really 12 calendar years by 1968.

My best hope

PAUL CALDER
New Jersey, CANADA

AMB-GAR, Part I

Dear Doc, with the plethora of bad good and evil books occupying the market, more maps (perhaps) than the 1960s... this 25-year-old fanboy, he of the DC fan club, he of the DC fan club, he of the DC fan club.

Dear Doc, with the plethora of bad good and evil books occupying the market, more maps (perhaps) than the 1960s... this 25-year-old fanboy, he of the DC fan club, he of the DC fan club, he of the DC fan club.

Dear Doc, with the plethora of bad good and evil books occupying the market, more maps (perhaps) than the 1960s... this 25-year-old fanboy, he of the DC fan club, he of the DC fan club, he of the DC fan club.



1984-1982

1984-1982

By contrast, in my opinion, Doug Mackay does provide probably only one of the best "An Afternoon With" issues in 1933. Because we're looking at the 1933, it's not really 12 calendar years by 1968. It's not really 12 calendar years by 1968.

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PAUL CALDER
New Jersey, CANADA

AMB-GAR, Part II

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Comic titles

Filter ads in DC titles edited by Mort Weisinger used to contain a slick figure wearing a college graduation cap. Does this character have a name, at what point does he first appear, and were his appearances limited to Weisinger's hands?

This was DC's attempt at a corporate mascot. His name was Johnny DC and he was introduced by all the DC characters via full-page reader-bait cover art at all the DC titles in December 1962. Now listed as a mascot that through he had slick figure arms and legs, his body was a big DC symbol. Anyhow, I think he faded from sight within a year or so.

I direct your attention to Keith Giffen's amazing *Archie* #6 #7 where Keith makes use of the last page after a fashion. But instead of "Johnny DC," it's "Joan DC," a female character combining a sense of Johnny DC with a parody of the Johnny "Shander" Jones character as introduced. Much love here, both to a Giffen who can produce super topers better than you and yet leaves better than to take all this too seriously... a guy after my own heart. *Star Trek* #3 #4 #5 had some very funny stuff in it, but it was all pretty generic, and I wonder how many of the current comic readers understand the gaps.

• **Stephen Scott Ross Smith—Barboursville, WV**
What year happened in longtime DC labor Sid Goussard?

I'm told George died in the mid-'70s after years of being unable to find work despite his decision to be very capable writer. From the early 40s until the mid '50s he worked for many comic publishers: Novelty, Eastern Color, Baltimore, Art, Marvel, Pines, Delta, Quality, Lev Gleason, Millman, Ziff Davis and ACG. His artistic DC in 1955 and spent 90 years there illustrating such characters as *Star Kismet*, *Johnny First*, *Marion Blue*, *Business*, *Georgia Lammie*, *Adam Strange*, *Flash*, *Changest* *Man*, *Amen*, *Blackman* (LA and various mystery and SF stories). He was also back at Marvel in 1965 on *S.H.I.E.L.D.* and *Ka-Zar*.

Incidentally, he also an artist. *Archie* #16 the album. I usually consider a fair volume set of inspiration by Dr. Jerry Baily entitled *The White Who of American Comic Books*. I can't tell you where you might find their volumes, but I do recommend them!

• **Mike Souza—Simsbury, CT**
Could you tell me who drew Gold Key's Lone Ranger?

Issues #145 (Jan. 1944) to #147 (Mar. 1945) contained newspaper strip reprints in the *Star* #1 section. After that, #148-149 were drawn (and without checking each of the 108 pages, I'll say exclusively) by Stan Gilf. When Gold Key came back with #150 (May 1945) #154 (Nov. 1946) and then a RTI Nov. 1952, they were all reprints of the old Gilf stories. His art apparently increased in the last stories of Gold Key issues although you mention only in #54) which ran Feb. 28 (1946) #54 (Mar. 1947). Of these, #68 to 70 are still Gold Key as evidenced by the various alternate copyright notations ranging through the 1950's issues #72-77 are drawn, I believe, by Ivan Dallas, while #78 (1946), like Don Heck.

• **Randy Coward—Middletown, ME**
Who did the First Blue Android/Mike Espinosa art appear in *Wonder Woman*?

Andy and Espinosa took over the art chores from

Henry Jones when Plans did in 1958. Their first issue was *Wonder Woman* #93 (July, '58). I note that *Wonder Woman* #100 (Nov. 1959) was the last issue to work as *Wonder Woman's* own feature strip in *Wonder Woman* or *Excelsior*.

What issues of *Wonder Woman* in the '50s reverted back to the 100-page approach with Ross Andra drawing in the E.L. Frazier style?

There was an odd little experiment conceived by editor Bob Kanigher which, with crystal-clear hindsight, we can say was probably some foolish blunder in the spouting new concept of "Golden Age" costumes and costumes. Kanigher occurred to take *Wonder Woman* a part step backwards into the crude Perez art style. They were probably willing to try any crazy idea to boost sales on *Wonder Woman*, which, as the story goes, was a steady loser since the title. The odd idea being to "beat their own team" was called an taking *Wonder Woman* back to the "Golden Age" of the early '40s when actually, as noted in the previous answer, it only took the comic's appearance back seven whole years to Perez's last work in 1954.

Wonder Woman #104 (Aug. 1961) had one story drawn by Andra and Espinosa in the old style. The plot involved *Wonder Woman* becoming involved in the phenomenon of "Golden Age" comic art, going to a book store cover and falling over a department manager. Apparently Kanigher was encouraged by reader response, and at the end of issue #104 there is a story set in some sort of hybrid of *Earth-One* and *Earth-Two* where Kanigher is shown submitting the current *Wonder Woman* to sales that they were being dropped in favor of their '50s-style counterparts, while outside, the DC building is being picked by hordes of juvenile looting "comic book collectors" and "Tasmanian publishers." Anyway, this is obviously the sort of thing contemporary fans hate! Things were improved. The "New Old" look continued until it was hard to believe the reader reaction immediately began to indicate that this hadn't been such a good idea, and when a year (or so) was already underwritten to a point where it was about a \$0.30 loss between Perez and Andra/Espinosa's old-time style. Issue #105 was Andra and Espinosa's last *Wonder Woman* issue, and by that time I can't really tell if it was still supposed to be the "New Old" look or the "Old New" look or whether you're even still making this answer. At any rate, next we had the situation where Bruce Price stepped in with a contained *Wonder Woman* feature #106-107 and the story where the Sandy girl got who went back to the new old old new old *Wonder Woman* (1958). The poor girl.

Was there ever a "Green Hornet" party magazine?
No. But there was! One-volume book who did appear on his own only after being in comic books via MLJ's *Black Hood*. Naturally, there were a number of folks who came to the comics from the pulp (*Doc Savage*, *The Shadow*, etc.), whereas *The Green Hornet* comic books were based on his original appearances in pulp (and other appearances).

And since you don't ask, here is a list of the comic book appearances of Ben "Green Hornet" Reid Mason's *Green Hornet* #41 (Dec. '38) #39, '40, '41, '42, '43, '44, '45, '46, '47, '48, '49, '50, '51, '52, '53, '54, '55, '56, '57, '58, '59, '60, '61, '62, '63, '64, '65, '66, '67, '68, '69, '70, and *Dial Key's* TV adaptation *Green Hornet* #1.5 (Feb.-Aug. 1967).

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